THE JOURNAL
OF
THE MUSIC ACADEMY

MADRAS

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

Vol. XXXVI 1965 Parts I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins, nor in the Sun; (but), where my Bhaktas sing, there be I, Narada!"

EDITED
BY
V. RAGHAVAN, M.A., PH.D.

1965

PUBLISHED BY

THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD,
MADRAS-14.

UG
335

Annual Subscription—Inland Rs. 4. Foreign 8 sh. Post paid.

OPINIONS

The Oriental Literary Digest, Poona, writes :

"A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM), were started in 1930, both had unfortunately to be suspended after issuing a few excellent numbers. The re-appearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and the promise of soon bringing out the volumes due for each of the years 1934 to 1938 resumes the thread of its publication from where it was broken.

"Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works of Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

"This alone should suffice to draw the attention of all scholars, societies and institutions concerned with Indology to this important Journal.

"We wish the Journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the Journal to see its growing prosperity."

The Indian Express : "The resumption of the Journal is an event of the first magnitude in the musical world."

The Hindu : "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art.

The Madras Mail: "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music)......Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

H. H. The Maharajah of Dharampur : "...His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference..."

The Adyar Library Bulletin: The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only journal of its kind in India."

S. N. Battacharya, Benaras Hindu University : "A glance at the Index for the last ten years' articles in your Magazine reveals to me the keen interest in music taken by the South Indians. There is no such journal in the North."

The Visva-Bharati Quarterly, Santiniketan: "The present issue of this Journal like its predecessors, maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially its Southern School, would be happy to discover that each article in this Journal embodies some aspect of faithful research in the domain of music...This Journal should inspire the lovers and patrons of Hindustani music to start a similar magazine from the North."

THE JOURNAL
OF
THE MUSIC ACADEMY

MADRAS

A QUARTERLY
DEVOTED TO THE ADVANCEMENT OF THE SCIENCE
AND ART OF MUSIC

Vol. XXXVI 1965 Parts I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins, nor in the Sun; (but), where my Bhaktas sing, there be I, Narada !"

EDITED
BY
V. RAGHAVAN, M.A., PH.D.

1965

PUBLISHED BY

THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD,
MADRAS-14.

Annual Subscription—Inland Rs. 4. Foreign 8 sh. Post paid.

ADVERTISEMENT CHARGES

	Full Page	Half Page
COVER PAGES :		
Back (outside)	Rs. 25	Rs. 11
Front (inside)	„ 20	„ 11
Back (Do.)	„ 30	„ 11
INSIDE PAGES :		
1st page (after cover)	„ 18	„ 10
Other pages (each)	„ 15	„ 9

Preferance will be given to advertisers of musical instruments and books and other artistic wares.

Special position and special rate on application.

NRM4411 Rs. 36

NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Editor, Journal of the Music Academy, Madras-14.

Articles on subjects of music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably type written (double spaced—on one sidc of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All books, advertisement moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Editor.

CONTENTS

Pages

The XXXVIIIth Madras Music Conference, 1964
Official Report ... 1— 55

The Problem of Continuity in Music and Sruti
by *Sri B. C. Deva* ... 56—66

Lochana's Ragatarangini
by *Sri C. S. Pant* ... 67— 75

Śivā Giti of Ramapanivada
by *Sri L. S. Rajagapalan* ... 76— 87

Influence of Western Music and Hindusthani Music on Karnatic Music
by *Śri N. Rajagopalan* ... 88— 90

Chants in Medieval European Music
by *Mr. Jon B. Higgins* ... 91— 98

Entropy or Information as a Method of Raga-Classification
by *Sri K. R. Rajagopalan* ... 99—104

Svara Pallavi—Jakkini Daruvulu
by *Sri Y. Satyanarayana Rao* ... 105—112

Some Apoorva Ragas
by *Sri T. G. Anantasubrahmanian* ... 113—129

Rare Compositions in Sarasvati Mahal Manuscripts
by *Sri T. G. Anantasubrahmanian* ... 130—150

The Necessity of Re-examination and Revision of Some Definitions and Conventions of our Music
by *Prof. G. H. Ranade* ... 151—156

Pages

Research in Sastra
by *Vidvan V. V. Satagopan* ... 157—169

Fretted Vina in Indian Sculpture
by *G. H. Tarlekar* ... 170—175

The Gitagovinda-Padagana in the background of the Padavali-Kirtan of Bengal
by *Swami Prajnanananda* ... 176—182

Editions of Kritis:

Two New Kritis of Muthusvami Dikshitar
edited by *Vina Vidvan A. Sundaram Iyer* ... 183—191

A Rare Kriti in Dvījavanti from Gopala Krishna Bharati's Nandan Charitram
edited by *Sangita Bhushana S. Ramanathan* ... 192—193

An Unpublished Kriti in the rare Raga Sankari
by *Kakinada Krishna Iyer*
edited by *Sangita Bhushana S. Ramanathan* ... 194—197

Some Vacanas of Siva-Saranas
edited by *Asthana Vidvan Chennakeshaviah, Mysore* ... 198—209

The Raghunatha Mela-A correction
Sangita bhushana S. Ramanathan ... 210

Book - Reviews: Melody Music of India (N. M. Adyantayya) by *Sri K. S. Venkataraman*;
Bhagavatula Kucipudi (V. Parvatisam) by *Sri M. Ramakrishna Sastri* ... 211—216

Obituary: K. V. Krishnaswami Aiyar, Dr. Henry Cowell
by *V. R.* ... 217—222

The Structure, Repair and Acoustical Properties of the Classical Drums of India with Special reference to Mrdanga and Tabla
by *Dennis Murphy* ... 223—247

Late Sri K. V. Krishnaswami Iyer

6-4-1885—24-12-1965

PRESIDENT OF THE MUSIC ACADEMY

1935—1965

THE XXXVIIIth MADRAS MUSIC CONFERENCE 1964

OFFICIAL REPORT

The Opening Day

20th December 1964

The XXXVIIIth Conference and Music Festival of the Madras Music Academy were held in the Academy's own new premises, 115-E, Mowbray's Road, Royapettah, Madras-14 from the 20th December 1964 to 3rd January 1965.

The Conference was presided over by Vidwan Sri Alathur Sivasubrahmania Iyer and declared open by Sri G. D. Birla. It was a notable occasion when the distinguished industrial magnate, music lover and philanthropist paid a visit to the Academy. There was a record attendance at the opening function.

The Conference was attended as usual by musicians and musicologists from all over India and also from some foreign countries.

Opening Function

On arrival at the premises of the Academy, Sri G. D. Birla was received by the Secretaries and Members of the Executive Committee and the Expert Committee of the Academy. Dr. V. Raghavan, Secretary, introduced the distinguished visitor to the Vice-Presidents and the members of the Executive Committee, the President of the Conference Vidwan Sri Alathur Sivasubrahmania Iyer, and members of the Experts' Committee of the Academy, the Hon'ble Mr. Justice M. Anantanarayanan, the President of the Sadas of the Conference and other distinguished guests. After introduction, there was a group photo taken with the distinguished opener of the Conference and the Presidents of the Conference and the *Sadas*. Sri G. D. Birla was then taken to the new auditorium of the Academy.

The proceedings began with prayer by the students of the Teachers' College of the Music Academy.

Sri T. V. Rajagopalan, Secretary, read message received for the success of the Conference and the opening function.

H. H. Sri Sankaracharya of Kanchi Kamakoti Peetham sent his blessings and also special *prasādam* to the distinguished opener and the President of the Conference.

The Vice-President of India, Dr. Zakir Hussain sent his best wishes for the success of the Conference.

The Governor of Madras, Sri Chandra Reddi said in his message: The Music Academy, Madras, deserves our admiration for its devoted service to the cause of music for a long number of years. Its annual conferences and concerts have proved quite popular in the City. I wish it every success.

His Excellency, the Governor of Gujarat, Mr. Medhi Nawaz Jung sent his congratulations to the Music Academy, Madras, on its most excellent activities and best wishes for the success of the 38th Conference.

His Highness the Maharaja of Travancore, one of the Academy's Royal Patrons, said in the course of his message: The Music Academy, Madras, due to the devoted services rendered by the Presidents and Office-bearers during the past 38 years, has today beeome not only the premier institution of its kind in Madras but has become one of the leading institutions in India, devoted to the cause of fostering music and fine arts in our country. I send my best wishes to the 38th Conference and also for bright future to the Music Academy.

His Highness the Maharajah of Bhavanagar, former Governor and Opener of one of the Academy's former conferences sent a telegram wishing the 38th Conference being opened by Sri G. D. Birla, every success.

The Union Minister for Food and Agriculture, Sri C. Subramaniam sent best wishes for the success of the Conference and the concerts. Sri O. V. Alagesan, Minister of State, New Delhi sent his message wishing the success of the programme of the Conference.

The Minister for Community Development and Cooperation, Sri S. K. Dey, sent his best wishes to the 38th Conference.

Dr. C. P. Ramaswami Iyer, Vice-Chancellor, Annamalai University, wished the function all success.

Dr. Henry Cowell, distinguished American composer, and the author of the Madras Symphony dedicated to the Music Academy, Madras said in his message: This time of year we turn in thought to the great conference of the Music Academy. We long to be there; it is the world's greatest Conference and we greet it as such. My personal news is that during 1964, I finished my nineteenth Symphony. *Back of this stands the solid rock of history of carnatic ragas and talas, helping my creative wish, always, to integrate the highest musical elements of East and West.* With our love to the members of the Conference.

Dr. Johanna Spector, Director, Department of Ethnomusicology of the Jewish Theological Seminary of America, New York wrote:

I had the privilege to attend your Conference, the magnificent musical events which fascinated me so much in December in 1961. May I wish success to all the participants, scholars, and performers alike who are uniquely qualified to express the genuine spirit of India. I, as a stranger was deeply impressed by the beauty of the music, the sound quality of the instruments and human voices. I also admired the audience who would follow every move of the performance admiring, rejoicing or applauding. Attending your Music Conference was one of the great experiences of my life and I shall not easily forget it.

Dr. Thomas W. Simon, formerly Consul General to the U.S. in Madras wrote: I wish that this conference will be the finest that the Music Academy has brought to Madras. My son was full of praise for the new Auditorium of the Academy and I am sure that it enhances the charm of the Conference. I do not recall going to a Conference of the Academy that was not a genuine treat and grand experience. I rejoice in the memories of those I was able to attend and for those who can attend this year.

The following former Presidents of our Conference sent good wishes: Sangita Kalanidhi Sri Rajamanickam Pillai and Sangita Kalanidhi Sri Marungapuri Gopalakrishna Iyer.

Among many other musicians, who sent messages were: Dr. S. N. Ratanjankar, who had participated in many of our Conferences, says in his message: *May a day dawn which will reveal Shankarabharanam in Bilawal and Bilawal in Shankarabharanam.*

Messages had also been received from the United States Educational Foundation in India, New Delhi, Dr. Roerich and Mrs. Devika Rani Roerich and other musicians and members.

Sir T. S. Rajam, Vice-President, who presided over the opening function, expressed the gratification of all those assembled there and the citizens of Madras, at the visit of Sri Birla to Madras after 32 years. He said that they had all been looking forward to this visit and his acceptance of the invitation of the Academy which had been with him for some years. He paid a tribute to Sri G. D. Birla as a great industrialist and one who had abiding faith in the higher values of life. Sri Rajam then called upon Dr. Raghavan to present the welcome address to the distinguished opener of the Conference.

Welcome Address

Dr. V. Raghavan, Secretary, then presented the Welcome Address to Sri G. D. Birla on behalf of the Music Academy, Madras. He said in the course of the address :—

"Dear Sir,

May we express to you our most sincere gratitude for your agreeing to open our 38th Conference and Music Festival this year. This is the fourth conference we are holding in this new auditorium of which the foundation stone was laid by the late Prime Minister Pandit Jawaharlal Nehru. This is perhaps the largest of its kind in the country and is a monument at once of our preserving endeavour, the generosity of our friends and the vision of our Vice-President, Sri T. T. Krishnamachari. Our request to you was made, as you may remember, some years ago

and we are glad that it has been possible for you to accept our invitation and go here and inaugurate our Conference and Music Festival.

The Music Academy, Madras was founded in 1927 as an outcome of the cultural annexe of the Madras Session of the All-India Congress. Distinguished leaders, publicists and educationalists in the country have been associated with this organisation. At that time when all cultural activities had to be carried on by voluntary effort and by public support, we slowly built up this organisation and its diverse departments of work. It was no easy task to assemble all the aged repositories of the traditions of the art available at that time and organise what still continues to be our *forte*, the Conference and deliberations of our Experts' Committee, through which we have codified the large body of our *Ragas*, discussed the compositions of our outstanding composers and examined all the basic technical concepts of the science and art of music and its performance. What we have done could be seen in the thirty-seven volumes of our Journal, another solid monument of our labour, on the academic side, as also in the series of publications which we have brought out. We have taken a whole view of Indian music and kept Hindustani music within the purview of our Conference and more recently towards the further broadbasing of our work, we have been affording opportunities for the participation of musicians and musicologists from the West. It has been observed by those who have participated in our Conference from the North as well as from abroad that our effort here stands unparalleled.

This may be obvious to you because as a connoisseur in music and one possessing practical knowledge of the art, you have had occasion to know the gatherings in the field of music in different parts of country, particularly in the North. Indeed you have helped all such cultural and educational institutions in the country. The name of the house of the Birlas will go down in Indian history for the extensive and the munificent benefactions they have made not only in the fields of industry and technology, but also in the cause of the up-keep and development of religion and education. Pilani, the Planetarium, the Industrial Museum,

each one of these will bear witness to your liberality, as well as to your deep interest in the spread of education and the development of knowledge. The national poet of India, Kalidasa, says of his royal heroes that they gather riches for giving away and that, as with the clouds, so with the large-hearted ones, taking is only for giving back : त्यागाय संभृतार्थानाम्, आदानं हि विसर्गाय सतां वारिमुचामिव. The crest-jewel of South Indian literature, the *Tirukkural*, says: "*eedal nanru*", 'to give is best'. Your long and intimate association with Mahatmaji has, we believe, deepened your being and contributed to your evolved mind and its abiding faith in the higher values of life. This is evident not only in your public work but also in your writings in Hindi and English. The first President of India with whom you were no less intimate said : you became "like a child of Gandhiji " and one "in whom the seed of his teachings found a well-prepared field and his message a ready response."

South India is a haven of culture, and has been the springboard of renaissance in our history during periodic convulsions when our cultural foundations were shaken. Even so, in a period of transition such as we are passing through when we are adjusting our precious heritage to the needs of modern developments, there is a great need to help, preserve and foster all those ideologies for which this country has stood through the centuries. You have business interests in the South, but owing to the wide range of your work, you have not been able to visit this part of the country as often as you might desire to do. The more one comes here, the more full and deep will one's discovery of India become.

Sir, we shall cherish this visit of yours to our Institution. We now request you to declare open our thirty-eighth Conference and Music Festival.

We remain, Sir,

YOUR FRIENDS AND ADMIRERS OF
THE MUSIC ACADEMY, MADRAS."

The Address was presented to Sri Birla in an artistic silver casket in the form of a South Indian Vina.

Rising amidst cheers, Sri G. D. Birla said in the course of his opening address :

" Dr. Raghavan, Mr. Rajam, Ladies, Gentlemen and friends,

It gives me great pleasure to come and inaugurate this function. I frankly admit that when I was asked to do so, I was rather nervous because a number of eminent persons have inaugurated this function before me and having regard to the fact that I was not fully qualified to inaugurate this kind of function, I was very reluctant. In fact, I tried my best to escape from this, but some of my friends who are here to-day especially, Mr. Rajam, Mr. Ramnathji Goenka, Mr. T. T. K. and others compelled me to take this task and I thought I shall face this ordeal. So I have come.

It is true that I am coming to Madras after 32 years, not of course to the South as such. I had been to the south more than once on my own work. The very first visit in 1916 was not very pleasant because immediately after that, I had some political complications with the Government of that period and I had immediately to go underground from Madras where I remained for two months until I found I could reappear. Those were difficult days.

You started in 1927 which means you started this institution eleven years after my first visit to Madras but of course all those days were quite different and many of you could not even remember what sort of town it was in 1916.

I feel rather reluctant to say much about music. My only qualification is that I am fond of music. I don't say this just in convention because many people just say that they are fond of music. I am really so. I would not however try to say something which I do not know. Your committee is composed of many eminent musicians and therefore it will be foolish on my part to talk on music. All that I can do is to pose some questions which you may consider in due course. Among your activities, I find that you are teaching mūsic and dancing, It may be possible for you to exchange your knowledge with North India

on their Ragas and Raginis. All the same, there is some difference in the method of your singing which we cannot adopt and which, if I may say so, many people do not even appreciate. Similarly you here might find it difficult to follow North Indian music and fully appreciate it. A time would come when all of us should learn what is the best in South Indian music and what is best in North Indian music. But it would be very interesting to the students of music if we tell them what sort of instruments existed before two thousand years back when Narada and Sarasvati played on Veena. Ravi Varma painted Sarasvati as playing on your modern Veena. Now this question of research as to what sort of music there was when Lava and Kusa sang the Ramayana, is very interesting because Ramayana is rather difficult to sing unless of course there was a different method. These are some points which require research.

I find that you are already issuing a Journal which is very interesting. There are some journals also in North India. If there was exchange of views as to what standards of music existed thousand years before or even five hundred years before, it would be very instructive to know.

I was told by my eminent friend here that an inscription by a king on music has been found in South India, which has not been fully interpreted. It will throw light on the position of music of that age. There is another question which is worrying some of us. I am not quite sure whether it has been worrying some of you also. I take an optimistic view on the question whether classical music will survive at all. Gradually those who sing classical music, Gulam Ali Khan, Kesari Bai and others will gradully disappear. What will happen to classical music in future, we do not know. Perhaps those who can sing classical music are not fully rewarded. Those artists in those days were patronised by the ruling houses. I do not know whether it is possible to take an optimistic view of the future of classical music but it will be a very sad day indeed if classical music disappeared, which I hope it will not. During the last few centuries, there has been no development in music. We had in the beginning Dhrupad, Gazal and so on. Now of course, all this is overshadowed by Cinema music. I do not know whether I can call that music at all. All the same

youngsters like that sort of music, which is really boring. I find it difficult to stand it. Still they call it music. This sort of tendency is found even in the foreign countries. Is it development or is it deterioration, I do not know. Those like myself would strongly disagree when it is said by somebody that the old classical music is boring. What is being sung in Cinema is very short-lived; what I used to hear of that ten years back has completely disappeared but classical music is still surviving. These are the points that I am posing before you; I am not giving any opinion. But I hope your institution will examine the situation well and see that you maintain the purity and tradition of old music.

Fortunately many more institutions are coming up in North India and in Calcutta, I find some of the enthusiastic young people including my own son are setting up a big hall. Probably inferior to this hall of yours, although more costly perhaps, there are many coming up in Delhi and Bombay also. I hope there will be exchange of knowledge from South to North and North to South. If good Journals are issued giving the activities of all the institutions, it will be possible to co-ordinate the efforts of the music lovers. I hope also that there will be exchange of students between South and North so that your knowledge will be imparted to North India and the knowledge of North India can be imparted to South India. That is the best way to integrate the whole country. When I was here in 1916, there was more difference between the South and North. I do not find so much difference now and it is becoming universalised. These are some of the points which I put before you.

In the end I should like to thank you again for giving me an opportunity to come to the south and especially to Madras and having the pleasure of inaugurating the function. I hope and pray that what you are doing will progress in future more and more. I hope, although I am not young but old, but still I hope, I will have the pleasure to come again to Madras, in which case I will have the pleasure of seeing the further progress made by you. I wish you all success and I can assure you of my sympathy. I find people are complaining today about high taxation and difficult days. Yesterday when I met your businessmen, I found that they were also complaining about the same. This shows

India is integrated by its common difficulties. Let us integrate our country through music because in these days of strain and stress, when all the time people talk of nothing but taxation, capital formation, frankly I get deppressed and I get bored. The only escape is that if you can find time to listen to music and sing yourself and play with children, you will forget all the worries. I trust you will succeed in introducing humour when you are so serious and learn to forget the worries. When you look into the Puranas you will find there was no period without any worries and Pandavas had their own worries and all the big kings had also their worries. Therefore, if you have any worries and if you are all the time so serious, you should find a solution and introduce song and humour and love. I think that music can help us a lot in this.

I thank you very much once again for inviting me to be here and I can assure you my full sympathy. Thank you again."

Sri G. D. Birla then declared open the Academy's thirty-eighth Conference and connected festival of music and dance.

Vote of thanks

Sri K. R. Sundaram Iyer, Treasurer, thanked Sri G.D. Birla for having accepted their invitation and inaugurated their thirtyeighth Conference. He then requested Sri Ramnath Goenka to make an announcement.

Sri Birla's Donation

Sri Ramnath Goenka announced that Sri G. D. Birla would be happy to meet the cost of the air-conditioning of the new auditorium of the Music Academy which might cost about Rs. 3 lakhs. The announcement was received with a tremendous ovation.

Election of the President

Sangitha Kalanidhi Sri T. L. Venkatarama Iyer proposed that Vidwan Sri Alathur Sivasubrahmania Iyer be elected President of the thirtyeighth Conference of the Academy. His proposal was seconded by Sangita Kalanidhis Sri Musiri Subramania Iyer and Sri Mudicondan Venkatrama Iyer and also by Sri K. Chandra-sekaran.

Vidwan Sri Alathur Sivasubrahmania Iyer then delivered his Presidential Address in Tamil.

சென்னை ஸங்கீத வித்வத் ஸபை

38-வது மஹாநாடு தலைவர்

வித்வான் ஆலத்தூர் சிவசுப்ரமண்ய அய்யர்

அவர்களின் அக்ராஸன ப்ரஸங்கம்

“சென்னை சங்கீத வித்வத் சபை 38-வது மகாநாட்டின் திறப்பு விழாத் தலைவர் அவர்களுக்கும் இங்கு கூடியிருக்கும் வித்வான்கள், விதுஷிகள், ரஸிகப் பெருமக்கள் அனைவருக்கும் முதலில் என் மனமார்ந்த நமஸ்காரத்தைத் தெரிவித்துக் கொள்கிறேன். இந்த 38-வது வித்வத் சபை மகாநாட்டில் எனக்கு தலைமை வகிக்க வாய்ப் பளித்த வித்வத் சபையினருக்கும் என் முதல் நன் றியை தெரிவித்துக் கொள்கிறேன். எனக்கு அளித்த இந்த கௌரவம் என் தந்தையும் குருநாதருமான ஸ்ரீ வெங்கடேசய்யர் அவர்களுக்கும், எங்களுடைய முன்னேற்றத்தில் பெரும் பங்கு கொண்ட புதுக்கோட்டை ஸ்ரீ தக்ஷிணமூர்த்திப் பிள்ளை அவர்களுக்கும் அளித்ததாக எண்ணி இந்த சந்தர்ப்பத்தில் அவர்களை மனத்தால் எண்ணி வணங்கு கிறேன். அடுத்து சங்கீத அப்யாச காலம் முதல் இன்று வரை இணைபிரியாமல் இருவராகவே சச்சேரிகள் செய்துவரும் எங் களுள், எனக்கு இத்தலைமை வகிக்கும் கௌரவம் கிடைத்ததற்கு காரணம் என் மூத்தவரான ஸ்ரீ ஸ்ரீநிவாஸ அய்யர் அவர்களின் அன்பும் ஆசியும் ஆகும்.

சென்ற 37 ஆண்டுகளாக இந்த சங்கீத வித்வத்சபை சங்கீதத் திற்கு பெரும் சேவைசெய்து வருகிறது. நமது தெய்விக கர்நாடக சங்கீதத்தின் இலக்கண இலக்கிய சம்பிரதாயங்களை நல்ல முறையில் பாதுகாத்து வருவதுடன், ஹிந்துஸ்தானி சங்கீதம், பரதநாட்டியம், மேல்நாட்டு சங்கீதம், நாடகம் இவைகளையும் உயர்ந்த முறையில் ஆதரித்து ரஸிகப் பெருமக்களுக்கு உள்ளம் குளிர பணியாற்றி வருகிறது. இம்மைக்கும் மறுமைக்கும் சாதனமான தெய்விகக் கலையான கர்நாடக சங்கீதம் முன்னோர்களான ஸ்ரீ புரந்தரதாஸர், ஸ்ரீ தியாகராஜர், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர், ஸ்ரீசாமா சாஸ்திரிகள், ஸ்ரீ ஸ்வாதித் திருநாள் மகாராஜா மற்றும் பல பெரியோர்கள் இலக்கிய இலக்கணங்கள் அமைத்து பக்திரஸம் ததும்ப ஏராளமான கீர்த்தனங்களைச் செய்து நமக்கு பெரும் பொக்கிஷமாக வைத்திருக் கிறார்கள். அவர்களது அவ்வளவு கீர்த்தனங்களும் நம் நாளில் இருப்பதாகச் சொல்ல முடியாது. கிடைத்திருக்கும் கீர்த்தனங்களைப் போற்றி பரிபாலிக்கும் கடமை நம்மைச் சார்ந்தது. அந்த புனிதமான

கீர்த்தனங்களை குருநாதர்களிடம் அப்யாசம் செய்து பாடி ஆண்டவனையும், ரஸிகப் பெருமக்களையும் திருப்தி செய்வித்தல் வேண்டும். பெரியோர்களுடைய கீர்த்தனங்கள் பற்பல ராகங்களில் ஏராளமாக உள்ளன. அவைகளில் அநேகம் கையாளப்படாமல் இருக்கின்றன. அவைகளை கையாண்டு கச்சேரிகளில் பாடி பிராபல்யத்திற்குக் கொண்டுவர வேண்டியது அவசியம். அப்படி கையாள்வதால் பல பல இலக்கியச் சுவையும் ராக லக்ஷணங்களும் அமைந்த கிருதிகளை ரஸிகப் பெருமக்கள் கேட்டு மகிழ்வார்கள்.

நம் கீர்த்தனங்களை பாடிய மஹான்கள் பல மொழிகளில் தம் பாவம் நிரம்பிய உருப்படிகளை பாடியிருக்கிறார்கள். ஆகையால், ஓரளவு ஸம்ஸ்க்ருதம், தெலுங்கு இவ்விரண்டு மொழிகளில் கூட வித்வான்கள் பாஷா ஞானத்தை ஸம்பாதித்துக் கொண்டால் நன்றுயிருக்கும்.

குறிப்பிட்ட சில ராகங்களைத் தவிர மற்றவைகளைப் பாடவேண்டியது அவசியமில்லை என்பது நியாயமில்லை. பழக்கத்தில் இருக்கும் ராகங்களையும் உருப்படிகளையும் பாடத்தான் வேண்டும். சில உருப்படிகளிலும் சில ராகங்களிலும் சில வித்வான்களுக்கு தனியழகும் புகழும் வாய்த்துவிடும் ; அடிக்கடி பாடப்படும் உருப்படிகளுக்கு தனி மெருகு ஒன்று ஏற்பட்டு, ரஸிகர்கள் இவற்றை வித்வான் பாடுவாரா என்று எதிர்பார்க்கும் வண்ணம் இருப்பார்கள். இது ஒருபுறமிருக்க, மஹான்கள், வாக்கேயகாரர்கள் அந்தந்த உருப்படிகளில் அந்தந்த ஸஞ்சாரங்களையும் ப்ரயோகங்களையும் அழகுகளையும் வைத்திருப்பதால், அறிவிற்காகவும் அனுபவ புஷ்டிக்காகவும் நிரம்ப பாடாந்தரமிருப்பது வித்வான்களுக்கு தனிச்சிறப்பைத் தரும்.

சங்கீதத்தை உபாஸிப்பவர்கள் ஒவ்வொருவரும் தனக்கென ஒரு தனி பாணியை வகுத்துக் கொள்ளவேண்டும். இன்று பிரபலமாக உள்ள வித்வான்கள் அனைவரும் தனக்கென்று ஒரு தனி பாணியை வகுத்துக்கொண்டவர்கள்தான். அவர்கள் பிராபல்யமாக இருப்பதற்கும் அதுதான் முக்ய காரணம். இதை வருங்கால வித்வான்கள் ஞாபகத்தில் கொள்ளுதல் வேண்டும்.

இன்று சங்கீதம் பெருமளவு வளர்ச்சி அடைந்துள்ளது. ரேடியோ, சங்கீதக் கல்லூரிகள் போன்றவைகளினால் பெருகியுள்ளது. இருப்பினும் சங்கீதத்தின் தரம் உயர்ந்திருப்பதாக கூறும்படியாக இல்லை. இதற்குக் காரணம் குருகுல முறைப்படி

பயின்றவர்கள் சங்கீதத்தை பயபக்தியுடன் கற்று குருவின் அனுக்ரஹம் பரிபூர்ணமாகக் கிடைக்க அரும்பாடு பட்டிருக்கிறுர்கள். இன்று சங்கீதத்தை கற்றுக்கொள்ளும் ஆவல் அதிகமாக இருக்கிறது. இத்துடன் ஆராதிக்கும் மனப்பான்மையும் பக்தியும் நன்ருய் அமைய வேண்டும். சீக்கிரமே வெளியேறவேண்டும் என்ற அபிலாஷை மேலோங்கி இருக்கிறது. சொல்லிக் கொடுப்பவரும் பரிபூர்ண திருப்தி அடைந்தபின் சிஷ்யர்கள் வெளியேறினுர்கள் என்று சொல்லுவதற்கு இல்லாத நிலே உள்ளது, ஆகவே கல்லூரிகளில் சங்கீதம் பயிலும் முறையும் பழையகால குருகுலவாசத்தை ஒத்திருந்து, அதற்கான சூழ்நிலேயில் பயிற்சி அளிக்கப்பட்டால் வருங்கால சங்கீத பரம்பரை நன்ருக விளங்கும்.

தற்காலத்தில் பல்லவி பாடும் முறை மின்னல் வேகமாகப் போகிறது; பல்லவி என்ருெரு கட்டம் இருக்கிறது, அதைக் கடக்க வேண்டும் என்று ஸம்ப்ரதாயத்தைக் காப்பதற்காகப் பாடப்படுகிறதோவெனத் தோன்றுகிறது. ராகம், தானம், பல்லவியே வித்வத்தின் அறிகுறியும், கச்சேரியின் நடுநாயகமான அம்சமும் ஆகும். எனக்கு ஞாபகம் இருக்கிறது, சில ஆண்டுகளுக்கு முன் காலம் சென்ற ரஸிகர் ஸ்ரீ கஸ்தூரி ஸ்ரீனிவாஸன் அவர்கள் ப்ரேரணேயின் மேல் நம் அகாடமி, ஸீனியர் வித்வான்கள் தங்கள் கச்சேரிகளில் இதற்கு போதுமான காலம் கொடுத்துப்பாடவேண்டும் என்ற வேண்டுகோளே செய்துகொண்டது. இத்துறையில் சிறந்தவராயிருந்து நம் ஸங்கீதத்திற்கும் கச்சேரி முறைக்கும் சிறப்பையும் அழகையும் கௌரவத்தையும் கொடுத்த மஹா வித்வான்களே நாம் நினேக்காமல் இருக்க முடியாது. அந்தநல்லூர் ஸுப்பய்யர், வீணே ஸுப்பராமய்யர், தலேஞாயர் சோமு பாகவதர், இரட்டைப் பல்லவி கிருஷ்ணேயர், நாயனு பிள்ளே முதலிய வித்வான்கள் இந்த அம்சத்தில் சிறப்பாய் பரிச்ரமப்பட்டவர்கள். பெரிய வித்வான்கள் உருப்படிகளே குறைத்துக் கொண்டு, ராகம், தானம், பல்லவியை கொஞ்சம் விஸ்தாரமாய் வைத்துக் கொள்ளலாம். உருப்படிகள் அதிகமாகவும், சிறிய பல்லவியாய் ஒன்றை வைத்துக் கொள்வதும் கூடாது. பல்லவியை க்ருதி போல சிட்டை செய்து பாடுவது சிலாக்யமில்லே. நிரவலும், ஸ்வரம் பாடுவதும் சீறிய முறையில் இருக்கவேண்டும்; ஸ்வரம் பாடுவது வெறும் கணக்காக இருக்கக் கூடாது; ராக பாவம் ததும்பும்படி அமைந்திருக்க வேண்டும்; கார்வை இருக்க வேண்டும். காலம் சென்ற ஸ்ரீ தக்ஷிணுமூர்த்தி பிள்ளேயவர்கள் சொல்லியபடி

பல்லவி இடம் ப்ரதானமாய் பாடவேண்டும்; பல்லவியில் தேர்ச்சி யடைவதற்கு அடிப்படையானது, ஆரம்ப இசைப்பயிற்சி காலத்தி லேயே அலங்காரங்களை ஸரிவர ஸாதிப்பது ஆகும்.

நடைமுதலில் ஸங்கீத உலகில் இக்கலையைப் போற்றிவரும் துறைகளில் சிலவற்றைப் பற்றி பேசாமல் இருக்கமுடியாது.

தற்காலத்தில் நவீன முறையில் அமைத்த கல்லூரிகளில் ஸங்கீதம் பயிலப்படுகிறது. ஸங்கீதம் போன்ற கலைக்கு பயிற்சிக்கு வேண்டிய முக்யமான அம்சங்கள் குன்ருதபடி இக்கல்லூரிகளும் அங்கே சொல்லிக் கொடுப்பவரும் அமையவேண்டும். முக்யமாக, கச்சேரி செய்யும்படி இளம் வித்வான்களும் விதுஷிகளும் தயாராக வேண்டுமானல், இதற்கேற்ப வித்வான்களில் தலைசிறந்து விளங்கு வோரும் நல்லபாணி யமைந்து கச்சேரி செய்துவரும் ஆற்றலுடைய வரும் உபாத்யாயராய் தேர்ந்தெடுக்கப் படவேண்டும். அதே இளம் வித்யார்த்திகளுக்கு உத்ஸாகத்தையும், நம்பிக்கையும், கௌரவத் தையும், பக்தியையும் ஊட்டும்.

இளைஞர்களுக்கு ஸ்காலர்ஷிப்புகள் (Scholarships) அரசாங்கத் தால் வழங்கப்படுகினறன. என் அபிப்ராயத்தில் இதில் மூன்று குறைகள் இருக்கின்றன: மொத்தமாகக் கொடுக்கப்படும் ஸ்காலர் ஷிப்புகளின் எண்ணிக்கை போதாது; இன்னும் அதிகமான இளைஞர்களுக்குக் கொடுபடவேண்டும். இரண்டாவதாக, வஸதி யிருக்கும் நபர்களுக்கே பெரும்பாலும் இவை கிட்டுகின்றனவே யல்லாது சிரமப்படும் நபர்களுக்கு இவை எளிதில் கிடைப்பதில்லை. மூன்ருவதாக, ப்ரபல வித்வான்கள் பலரிருக்க, ஒரு சிலருக்கே, அதுவும் பல ஸ்காலர்ஷிப் சிஷ்யர்கள் நியமிக்கப்படுவதும் இருவகை யில் தவறு. மற்ற வழிகளும் மற்ற வித்வான்களும் புறக்கணிக்கப்படு வதோடு சிஷ்யர்கள் அதிகமானல் சொல்லி வைப்பது ஸ்வல்பமாகப் போய்விடும்.

இதேமாதிரி ஸங்கீத நாடக சங்கம் போன்ற ஸ்தாபனங் களிலும் குழுவில் இருக்கும் வித்வான்கள் மறுகுழுவில் தங்களையே நியமித்துக் கொள்ளுகிருர்கள். வித்வத் உலகில் ஒரு கௌரவ ஸ்தானத்தை அடைந்த வித்வான்கள் எல்லோருக்குமே இதுபோன்ற ஸ்தாபனங்களில் தொடர்பு கொடுக்கப்பட வேண்டும். ஒவ்வொரு தரமும் நியமிக்கும்போது, புதிதாக சில வித்வான்களை குழுவின் உள்ளே கொண்டு வரவேண்டும்,

அகில இந்திய ரேடியோ ரிலே செய்வதைப் பற்றி குழப்பங்கள் இருந்து வருகின்றன. ப்ராபல்யம் அடையாத வித்வான்களுக்கு ரேடியோ உதவி செய்ய வேண்டியது அவசியம். உதாரணமாக, இந்த வித்வத் ஸபை விழாவின் கச்சேரிகளில் ரேடியோ அதிகாரிகள் 2-30, 3-30 மணிக் கச்சேரிகளை ரிலேயோ, பதிவோ செய்து முன்னிற்கு வரவேண்டியவர்களுக்கு ஸஹாயம் செய்யவேண்டும்.

நான் சொன்னதில் குற்றங் குறைகள் இருந்தால் அவற்றைக் களைந்து, குணங்களை க்ரஹித்துக் கொள்ளும்படி கேட்டுக் கொள்ளுகிறேன்.

முப்பத்தெட்டு ஆண்டுகளாக ஸங்கீத முன்னேற்றத்திற்காக தொடர்ந்து இப்படி ஸேவை செய்த ஸ்தாபனம் நம் வித்வத் சபை போன்ற மற்றென்றை சொல்லமுடியாது. மத்ய அகாடிமியோ, மற்ற சங்கங்களோ, அரசாங்க முயற்சிகளோ, திட்டங்களோ, ரேடியோவோ ஏற்படுவதற்கு முன்னிருந்தே உழைத்து வருவது நம் வித்வத் ஸபை. இன்று இந்த பெரும் மண்டபத்துடன் விளங்கும் இந்த வித்வத் ஸபை இன்னும் மேன்மையான வழிகளிலும் வருங் காலத்தில் இசைக்கு தொண்டு செய்துகொண்டு அமோகமாக வளர வேண்டும் என்று ஆண்டவனை ப்ரார்த்தித்துக் கொள்கிறேன்.

நாளை முதல் துவங்கும் வித்வத் சர்ச்சைகளில் எனக்குத் துணையாயிருந்து, இம்மகாநாட்டை சிறப்பித்துத் தரவேண்டுமென்று வித்வான்களை வேண்டிக் கொள்கிறேன்.''

Presidential Address

by Vidvan Alathur Sivasubrahmania Iyer

"I must first pay my sincere respects to the Opener of the thirtyeighth Conference of the music Academy, Madras, to the Vidwans and Vidushis and the music-loving public who are assembled here. I have also to express my gratitude to the Academy for having elected me as President of their thirtyeighth Conference. The honour which the Academy has done me belongs to my father and teacher Vidwan Venkatesa Iyer and to Vidwan Pudukottai Dakshinamurthi Pillai who took great interest in my progress as a musician and on this occasion, my thoughts go to them in reverence. Next, I have to mention that it is because of the affection and good wishes of my elder, Sri Srinivasa Iyer, who has been with me from my young days when

we learned music together and with whom I have, to this day, been inseparably associated in all my concerts and musical career, that I am able to occupy today this chair.

The Music Academy, Madras has been serving the cause of music for the past thirty-seven years. In addition to safeguarding the traditions of the *Lakshana* and the *Lakshya* of the divine art of our Carnatic Music, it has also been promoting Hindustani music, *Bharata Natya*, Western music and also drama to some extent. It has been contributing to the appreciation of these by the lovers of art. The art of Carnatic Music which is divine in its nature has been given to us as a great treasure enriched by the compositions, brimming with devotion, of the great composers Purandharadasa, Tyagaraja, Muthuswami Dikshitar, Syama Sastrigal, Maharajah Swati Tirunal and others of who have codified the *Lakshana* and *Lakshya* of the art. The duty conserving and cherishing this heritage of compositions has fallen on us and it is our duty to learn these compositions in the proper form from our teachers and to sing them for the adoration of the Lord and the delectation of the public. The songs of our predecessors are in a large mass of Ragas and several of them are not being kept in vogue. It is necessary to render rarer pieces also and maintain their place in the concerts. Thereby the characteristics of several rare Ragas and also the texts of several of these out of the way compositions would become well understood among the listeners.

The great composers have sung their soulful compositions in different languages. It therefore behoves us to equip ourselves with a certain amount of knowledge in Sanskrit and Telugu in addition to our own mother tongue.

It is not correct to say that it is not necessary to render the Ragas other than a few important or wellknown ones. It is true that we should sing and give prominence to these more important and well-known Ragas. Indeed in some pieces and in certain Ragas, certain Vidwans naturally gain a special reputation for their renderings. It is also true that by constant rendering by distinguished singers a certain polish, perfection and fullness come to certain Ragas and the sensitive listeners always look

forward to those beauties while listening in the concerts. Apart from all these, as the great composers have laid distinct excellences in almost all their compositions, it would really be to the distinction of a musician if his repertoire is large and includes these rarer pieces which add to his knowledge, experience and maturity.

The practising musician should have a distinct style of his own. Those who are in the forefront of the profession to-day, it may be noted, are all well-known for their distinct styles. It is on these that their prominence rests. Younger musicians of the future should know this.

To-day music is greatly developed; radio, music schools and colleges-all these have come into being. All this would not mean that the standard of music has gone up. Those who had trained themselves in the traditional *Gurukula* method and cultivated music with reverence and devotion and whom the Gurus had really blessed, it is their ceaseless toil in this way that had borne fruit for them. The desire to learn music has grown tremendously today. Along with this, the devout approach to the art must also be there. There is unfortunately evident a hasty desire to get early prominence. Nor are the teachers able to say that the pupils have gone out of their hands after complete satisfaction. Therefore, if the teaching and training in the modern schools follow the old *Gurukula* methods and if the conditions available in the schools are so devised, we may say that the music of the coming generation would be satisfactory.

The singing of *Pallavi* to-day is unfortunately too quick and short. It appears as if there is a feeling that this is a part of the concert which should have to be somehow gone through or got over. *Raga*, *Tana* and *Pallavi* are the mark of Vidwanship. They are the core of the concert. I very well remember how at the instance of the late Kasturi Srinivasan, Vice-President of the Academy, the Academy requested all senior musicians to accord adequate time and space in their concerts to *Ragam*, *Tanam* and *Pallavi*. We cannot forget the great Vidwans who had specialised in this field and bestowed thereby a distinction to the Cutchery style-Andanallur Subba Iyer, Veenai Subbarama Iyer,

Talaijnayar Somu Bhagavatar, Rattai Pallavi Krishna Iyer and Nayana Pillai etc. The Senior Vidwans should minimise the number of pieces and extend the time for the singing of *Ragam, Tanam* and *Pallavi*. It is not proper to increase the number of *Krtis* and choose a very small *Pallavi*, nor is it proper to make the *Pallavi* a matter of "*chittai*" like a *Kriti*. *Neraval* and *Kalpana svaras* should be done in the proper and best manner possible. Singing *Swaram* is not a mere matter of calculation. It should be full of *Raga Bhava* and *Karvai*. As the late Dakshinamurthi Pillai used to say the rendering of the Pallavi should lay proper emphasis on the "*Idam*". If *Alankaras* are properly mastered even in the very first stage of musical training, then mastery of the *Pallavi* in the later stages would be easy.

It would not be possible not to refer to certain matters in the musical activities at present. As I have already referred to, Music Colleges have come into being. Artistic education as in the case of music is a special thing and it should be properly inculcated. The method of education in these schools and colleges should be fashioned accordingly. If students are to be trained as Vidwans and Vidhushis fit to give concerts, it would be necessary to appoint as teachers in these institutions outstanding artists who have distinct style and ability. They should impart to their pupils the same enthusiasm, hope, dignity and devotion in music.

Scholarships are now awarded by Government to youngsters to learn music. Three matters are to be noted here. One, the number of scholarships available may be more; secondly, only those with some affluence and can learn music even without aid, seem to be getting these scholarships, and those who really stand in need of this aid because of their eeonomic position do not seem to get it easily; thirdly, although there are many leading Vidwans capable of coaching and guiding these scholarship holders, it is a pity that just a few Vidwans alone continue to get a large number of these assignments. Apart from other Vidwans and other styles being by-passed, it may be noted that if there are too many pupils under one, it would not be possible for one to train them properly.

In institutions which are set up by the State for the management of music, there is a tendency for the same set of members to continue, sometimes, the existing ones nominating or re-electing themselves. I think leading Vidwans who have a position in the field should be associated with these bodies in larger numbers and every time a new Council is formed, there should be a certain percentage of new members.

There are some agitations in respect of the relays arranged by the All India Radio. It would be necessary for the Radio to give greater assistance through relay to musicians who have not attained some prominence, for example, I would insist that the All India Radio relay the 2-30 and 3-30 series for the juniors in the Conferences of this Academy.

If in the course of these remarks, I have said things acceptable to you, you may take them for your consideration ; the rest which may not be feasible may be overlooked.

It would not be possible to mention another institution like the Music Academy, Madras, which had made continuous and solid contribution to music for an unbroken period of thirty-eight years like this.

Whether it is in the Central Academy or in other bodies, whether it be in official or non-official channels, whether it is in the A. I. R. or elsewhere—all efforts for the promotion of music, which we now know are later to the pioneering efforts which this Academy had made. This auditorium in which we are now met-let me hope - is one of the many achievements of the Academy to come, in the years in store. In its service to the cause of music, may this Academy flourish ever more ! This is my prayer to the Almighty.

May I request all the Vidwans present to co-operate with me and conduct the discussions of the experts' Committee which are to begin from tomorrow morning."

The Opening function came to a close with a recital on the Nagaswaram by Sheik Chinna Moula and Party.

The Conference Souvenir

The Souvenir which was published on the occasion of the thirtyeighth Conference gave, as usual, a complete account of the activities of the Academy and the annotated programmes of the whole Conference-the discussions as well as the concerts and the recitals. It carried also the usual pictorial supplement of the famous composers and the distinguished persons connected with the Academy's Conference and a number of articles on various subjects of music—The Padas of Sri Swati Tirunal by Smt. Brinda Varadarajan, two Apurva Ragas, Parasu and Hamir by Sangita Kalanidhi Mudikondan Venkatrama Iyer, a biographical note on the well-known Nagaswara Vidwan Semponnar Kovil Ramaswami Pillai by Sri T. Sankaran, Preservation of Classical Compositions by Sri K. Chandrasekharan, Raga and Raga-Rupa by Kumari S. Seetha, Indian Music in the U. S. by Dr. Raghavan, the Violin and Dwaram- a tribute to Professor Venkataswami Naidu who passed away on the eve of the Conference-by Sri C. Seshachalam, an account of the Kannada singer and composer Kanaka Dasa by Rajasree, and a biographical sketch of the Vidwan President of the Conference Sri Alathur Sivasubrahmania Iyer.

Agenda of the Conference

The following formed the agenda of the Experts' Committee meetings of the thirtyeighth Conference :—

1. Talks & Demonstrations :—
   - (i) President Sri Alathur Sivasubrahmania Iyer & Vidwan Sri Srinivasa Iyer.
   - (ii) Sangita Kalanidhi T. L. Venkatrama Iyer—Sri Dikshitar's Kritis.
   - (iii) „ „ Mudicondan Venkatarama Iyer - Neraval and Tana.
   - (iv) „ „ Budalur Krishnamurthi Sastrigal-Gotu Vadyam.
   - (v) Vidvan Madurai Subrahmanya Ayyar—Raga, Nana-Tana and Little Known Kritis of Tyagaraja.

(vi) Vidvan V. V. Satagopan—Sastriya Araichi.

(vii) Vidvan T. N. C. Venkatanarayanacharyulu —Sangita-Sahitya-Sama-aikyam.

(viii) Vidvan Nori Nagabhushanam, Hyderabad--Violin as 'Solo' and 'Accompaniment'.

(ix) Prof. R. Srinivasan—Future of Karnatic Music.

(x) T. Sankaran & T. Viswanathan-Javalis.

2. Presentation of Compositions :—

(i) Papanasa Mudaliar's Compositions—Vidvan Srivanchyam Ramachandra Iyer.

(ii) Sivagiti of Rama Panivada of Kerala—Paper by L. S. Rajagopalan and Demonstration by Vidvan K. S. Panchapagesan.

(iii) Chidambara Bharati's Compositions and style and technique of singing according to Mazhavarayanendal Subbarama Bhagavatar—Dr. P. C. Sitaraman, Madurai.

(iv) Vidvan Nerur Srinivasachariar's Compositions: Smt. Ranganayaki Ramanujam.

(v) Sri N. S. Chidambaram's Compositions: Vidvan S. Balasubramanyam.

(vi) Sri "Andavan Pichai's" Compositions: Vidvan Master Chandrasekharan.

3. Laya, Pallavi, Tala & Mridangam :—

(i) Konnakkol—Vidvan Mannargudi Vaidyalingam Pillai.

(ii) Jati-nadai apoorva korvaikal on Mridangam and Kanjeera—Vidvan Tiruchendur Ramayya Pillai.

(iii) Pallavi—Vidvan Vidyala Narasimhalu Naidu and Chandrappa.

(iv) Pallavi—Vidvans Tiruchi Swaminatha Iyer and Madurai Krishna Iyengar.

4. Raga :—

Saranga Ragas—B. Subba Rao, Mysore.

5. Papers :—

   (i) Influence of Hindustani and Western Music on Karnatic Music-Vidvan N. Rajagopalan, B.A.

   (ii) The Problem of Continuity in Music and Sruti—B. C. Deva, Delhi.

   (iii) Rare Ragas and other Music Material in Manuscripts in Sarasvati Mahal—Sri T. G. Ananta Subrahmaniam, Tanjore.

   (iv) Svara Pallavi and Jakkini Daruvulu—Y. Satyanarayana, Vijayawada.

   (v) Effect of Music on Matter, Man and Mind—C. Seshachalam.

6. Hindustani Music :—

   (i) The Background of Padavali Kirtan of Bengal—Swami Prajnanananda, Calcutta.

   (ii) Lochana Pandit's Ragatarangini—Sri C. S. Pant, Delhi University.

   (iii) —Prof. G. H. Ranade, Poona.

7. Western Music :—

   (i) Talk and Demonstration on Piano—Prof. and Mrs. Kenneth Wentworth, U.S.

   (ii) The Chants in Medieval European Music—Jon B. Higgins, U.S.

8. Any other subject to be taken up with the President's approval.

Experts' Committee Meetings

THE FIRST DAY

21st December, 1964

The meeting of the Experts' Committee in connection with the thirtyeighth Conference of the Music Academy began to-day at the Music Academy buildings with Vidwan Alathur Sivasubrahmania Iyer, the President in the Chair. The proceedings began with a Prayer.

Sama Gana

Continuing the practice began last year, Dr. Raghavan said that they had arranged this year to begin the proceedings everyday with a half-hour prayer-recital and for this they had arranged this year for presentation in a historical sequence the music of *Sāmagana*, *Tevaram* and *Tiruvaimozhi* etc. The proceedings opened with the recital of *Samagana* by Sri Ramanatha Dikshitar with Vidvan Sri Pichumani on the Veena. Sri Dikshitar rendered eight Samans in most of which there was a range of five notes, the sixth occuring very rarely. The President, Alathur Sri Sivasubrahmania Iyer, while thanking the Sama Veda Srautin and Vidvan Sri Pichumani, recalled how the late Veena Sambasiva Iyer used to play Sama Veda with Veena at the end of his everyday puja and how he himself had learnt it with him.

The President then announced that the proceedings of the Experts' Committee would begin. Dr. Raghavan placed before the Committee meeting the various subjects that had been included in the agenda of the thirtyeighth Conference-talks, demnostrations, papers etc.

Little Known Kritis of Tyagaraja

The President then requested violin-vidvan Madura Sri Subramania Iyer to give his demonstration of some important songs of Tyagaraja which were either rare or had some special *Pathantara* as known to the Vidvan. Vidvan Madura Sri Subramania Iyer then, by himself and along with his son, Sri M. S. Sadasivan, rendered the following pieces: *Matilona yochana-Kolahalam-Adi*; *Namoralanu-Arabi-Adi*; *Iti samayamura - Chaya Nata-Adi*; *Lavanya Rama-Poorna Shadjam-Rupakam*; *Sanatana-Phalamanjarai - Adi*; *Varasikhi vahana - Supradeepam - Adi*; *Tarama Neemahima - Kalyani - Rupakam.*

Vidvan Madura Sri Subramania Iyer said that Tyagaraja's songs were so varied and so numerous that one could see in them not only different styles but also different grades and steps from the simple ones to highly evolved creations. Vidvan Subramania Iyer said that it appeared that on Tirupati Ven-

kateswara, Tyagaraja might have written a Pancharatna and that in addition to the two already known, he had presented that morning a third piece in *Kalyani-Rupaka* and two more in this Tirupati-*pancharatna* remained to be unearthed.

Thanking the Vidvan, the President said that there were several *Pathantaras* in Tyagaraja; his compositions being in such a large number. He referred particularly to the two pieces which were presented by the Vidvan, which were rare, viz. in *Kalyani-Rupaka* on Lord Venkateswara in Tirupati-*Tarama ni mahima pogada* and in *Arabhi-Adi*, *Namoralanu vini*.

He said that the demonstration showed how useful it was for a violinist to have a good equipment as a vocalist. Indeed, the President said, with *Jaru* and verve, the Kalyani of Vidvan Subramania Iyer was excellent.

THE SECOND DAY

22nd December, 1964

At the second day session of the Experts' Committee of the Music Academy, convened in connection with the thirtyeighth Conference, there was first a talk on and demonstration of *Tevaram* by Sri Somasundara Tambiran of Dharmapura Adinam. Sri Tambiran explained the contents of the sacred collection of Tevaram and the hymns of Nayanmars comprised in it. He explained also their musical aspect, the *Pans* and the *Kattulais*, the former referring to the basic melody and the latter to the different tunes and rhythms in which the hymns are set. The hymns in different *Pans* were sung today in the more familiar modern *ragas*, sometimes also in different *ragas* although assigned to the same *Pans*. He also said that the hymns of *Tiruvachakam* were generally sung in a single *raga*, *Mohanam*. Sri Tambiran rendered a number of Tevarams. The President thanked Sri Tambiran for his recital and explanations.

U. S. S. R. Cultural Delegation

The Academy then accorded a reception to the U. S. S. R. Cultural troupe which was presently performing in the City and to

the Soviet Consul General in Madras. On behalf of the Academy, Dr. Raghavan welcomed them and introduced the leader of the troupe Mr. Kazantseva, and other important musicans and dancers in the party. Each member of the delegation was garlended on behalf of the Music Academy by Messrs T. V. Rajagopalan and R. Ranganathan, Secretaries. There were then three talks by members of the delegation on the arts of music and dance in the Soviet Union. The speeches were translated into English by a member of the delegation. Thanking the Music Academy for their reception, Mrs. Kazantseva conveyed to the President of the Conference their good wishes for the success of the thirtyeighth Session. Soviet culture she said was both of classical and folk forms. She expressed her deep appreciation of the interest in Indian music and dance and the way in which these were taught here in Madras. In the different Countries of U.S.S.R., different musical cultures prevailed and out of all these diverse cultural, musical and dance materials, to all of which they were extending their patronage, Soviet music and dance were taking shape. Classical music was well understood and all efforts were being made to bring it to the common people and it might be said that the classical and the common music were equally understood by the people. The same might be said of dancing also. Another member of the Opera Ballet Theatre in Kiev, then spoke about the music and dance culture of the Ukranian State. He gave an account of the number of theatres and ballet troupes and music institutions in Kiev, and sang a song in Ukranian.

On the subject of choreography, it was said that the diverse traditions were being crystalised and the different schools were being integrated and all such efforts were being helped by the Government. Girls and boys were admitted from their eighth year onwards into schools of music and dance.

The President then thanked on behalf of the Academy the Soviet delegation for their visit and their talks on aspects of Soviet music and dance. He said that in the past years, the Academy and its Conferences had been visited by several foreign delegates and troupes like this and the Academy believed in the

bringing together for comparative study the different musical systems and cultures. The delegation then went round and saw the new auditorium of the Academy and expressed their admiration for the structure.

THE THIRD DAY

23rd December, 1964

The Experts' Committee meeting convened in connection with the thirtyeighth Conference, with Vidvan Alathur Sivasubrahmania Iyer in the Chair, began today with the *Tiruppavai* recital of Kumari R. Vedavalli accompanied by Sri T. N. Ramamurthi on the Violin and Sri Madurai Venkatesan on the Mridangam. The President complimented Kumari Vedavalli and her accompaniments for the fine rendering.

Rare patterns of Tala-Variation

Vidvan Tiruchendur Ramayya Pillai, pupil of the late Mamundia Pillai and one closely associated with him and the late Dakshinamurthi Pillai, gave a demonstration orally and on Mridangam and Kanjira of rare patterns of *Tala-Jatis* and *Nadais* for which the late Mamundia Pillai was famous. The rare *Korvais* in different *Jatis* which he recited and played were: *Chatusrajati Triputa Tala* with *Korvai* in *Catusram* and *Sankirna jatigal*-544 *aksharas*; in the same *Tala*, *Khanda nadai* 5 *akshara Korvai*—200 *aksharas*; *Misrajati korvai-chauka, madhyama trikala Misra korvai*-245 *aksharas*; *Chatusrajati Triputa korvai* in 96 *aksharas*. The demonstration of the 77-year old Vidvan was greatly appreciated by the Tala specialists and Mridanga vidvans who attended and he was thanked by the President Sri Alathur Sivasubrahmania Iyer and Vidvan Palghat Mani Iyer. Vidvan Mani Iyer, speaking with fervour, praised the value of the demonstration and emphasised that, apart from skill and knowledge, the proper style in which the patterns were executed was of great importance. He also said that he was going to play in the evening concert one of the patterns demonstrated by Sri Ramayya Pillai.

Papanasam Mudaliar's Compositions

Vidvan Sri Srivanchyam Ramachandra Iyer, Asthana Vidvan of Kanchi Kamakoti Peetham, gave a recital of some of the rare compositions of the well-known Tamil composer Papanasa Mudaliar who was born in a village near Tiruvarur, many of which were composed in *Ninda stuti* style in Tamil on Tyagaraja and other deities in the temples in Tanjore district. He was accompanied by Sri T. N. Ramamurthi on the violin and Sri Melakkaveri Krishnamurthi on the Mridangam. Sri Ramachandra Iyer made a brief reference to the life of Papanasa Mudaliar and the sources from which he had collected these pieces and their tunes, Vidvans Srivanchyam Subrahmanya Iyer, Mudicondan Venkatrama Iyer, Srivanchyam Pakkiri Pillai, Nagasvaram Vidvan, and the temple-singers at Tiruvarur. The pieces rendered by him included: *Arasanidathil - Anandabhairavi-Adi*-Tirunagesvaram shrine ; *Perum nalla Tyaga-Poorvikalyani-Chapu*-Tiruvarur ; *Ethum vahaiyinal-Begada-Chapu*-Nagapattinam ; *Paratatva - Todi - Adi* - Kanjanur ; *Varum Varum - Sankarabharanam - Chapu* - Srivanchyam ; *Unnamal Tinnamal - Punnagavarali - Chapu* - Tiruchenkattangudi. The President thanked Sri Ramachandra Iyer for the trouble taken by him to collect these compositions and referred to the special charm of the *Ninda stuti* compositions of Papanasa Mudaliar.

THE FOURTH DAY

24th December 1964

When the Experts' Committee assembled this morning at the Music Academy, Madras, with Sri Alathur Sri Sivasubrahmania Iyer in the chair, Vidvan Sri T. A. Jayaraman accompanied by Vidvans Kottaiyur Tangavelu on the Violin and Sri R. Ramachandran on the Mridangam recited the psalms of the Azhwars. The tunes for these had been set by Vidvans T. K. Rangachari and B. V. Raman. The President thanked the Vidvan and the accompanists for their renderings.

New Compositions

This was followed by a recital by Vidvan Sri S. Balasubramaniam of the Tamil compositions on *Navagrahas* by Sri N. S.

Chidambaram. Sri Chidambaram presented copies of his compositions entitled '*Navagraha-nal-anjali*' to the President and members present and explained how he came to compose these Tamil devotional compositions on the *Navagraha-Devatas*. Vidvan Balasubramaniam who was accompanied by Sri Kumbakonam Krishnamurthi on the Violin and Sri Nagur Ambi Iyer on the Mridangam, rendered four of these *Navagraha-kritis* in Tamil.

The President thanked the composer and the Vidvan who sang them and referred to the great Muthuswami Dikshitar as having shown the way in his memorable *Navagraha-kritis*.

Srutis

Dr. B. C. Deva, Special Officer for Music, Sangeet Natak Akademi, Delhi, then read a paper on 'Continuity in Music and Srutis'. Adverting to the much discussed subject on the exact nature and number of *Srutis*, the Speaker pointed out how aesthetic awareness could never be measured and the *Sruti* could only be a pointer and never a measure. Only from the arithmetic point of view it is mentioned as 22 but in reality it is infinite. He likened the transition from note to note, particularly with *Gamakas*, to the similar process of vowel-consonant-vowel transition in speech. The Speaker referred to the methods given by Sarngadeva to determine the measure of *srutis* and the modern experiments by Ellis, for determining the rough steps in pitch which could be distinguished in an octave. He discussed also the moot questions which had come up again and again namely: Are *srutis* intervals or notes, are they equal or are they unequal, are they 22 or more? Regarding the first two questions he said that the two conceptions were not opposed to each other. As ratios they were unequal. In another respect they were equal. For all practical purposes the speaker said that the 12 *svarasthanas* would be enough.

The lecturer answered a few questions at the end of his paper. Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer said that he agreed with the speaker and added that there was need for them to re-think their entire method of teaching music to students in large numbers and that the beginning

lessons in *Mayamalavagowla* etc. required reform today. Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer complementing the paper said that it was based on Lakshya and not pure calculation. Disagreeing with the previous speaker, he said that the large number of pieces of Tyagaraja in rare ragas and in notes other than those of the twelve *svarasthanas* would have to be given up if a narrow view was taken of the science and art of music. Sri Venkatarama Iyer also recalled the singing of the *Samans* on the opening day and pointed out how the *svarasthanas* in *Samagana*, particularly *Ri* and *Ga* differed from their counterparts in the present-day music. He mentioned also how the 12 *svarasthanas*-view was opposed by the late Paravakarai Pranatartihara Iyer.

Bringing the discussion to a close and thanking the lecturer, the President of the Conference observed that while they had in present-day schools and colleges production of a great number of students, and knowledge of theory had evidently grown very much, unfortunately very few real vidvans had been produced. He would impress upon them that the different theories propounded by the speakers on the paper that morning were mutually complimentary and not contradictory, as each view elucidated an aspect. While research and measurement had their own value, ultimately music is a practical art and what one learns directly from the teacher and what one sings formed the criteria.

THE FIFTH DAY

25th December, 1964

The Experts' Committee, met today as part of the thirty-eighth Conference of the Music Academy, began with a recital of *Tiruvempavai* by Sri Sarangapani Chettiar of Kanchipuram, accompanied by Dindugal Sri Sethuraman on the Violin and Palghat Sri Ramanathan, on the Mridangam. The President, Vidvan Alathur Sivasubrahmania Iyer, thanked the Vidvan for his recital.

New Compositions

The late Sri Nerur Srinivasachariar's compositions were then rendered by his daughter Smt. Ranganayaki Ramanujam accompanied by Sri Kottaiyur Thangavelu on the violin and Sri R. Ramachandran on the Mridangam. Thanking her, the President recalled his personal association with the late composer and his knowledge of music.

Compositions of '*Andavan Pitchai*' (Maragathammal) were then rendered by Vidvan Master Chandrasekharan. These songs have been edited with notation by Smts. M. V. Janaki and S. Sita. At the outset Sri A. V. Mahalingam spoke a few words about how the lady-composer started singing these songs after a spiritual transformation that her life underwent. The President complimented particularly the excellent style of the vocal singing of Master Chandrasekharan who was already well-known as a violinist.

Lochana Pandita's *Ragatarangini*

Sri C. S. Pant, of the Music Department of the Delhi University, then read a paper and spoke on the music treatise called *Ragatarangini* by Lochana Pandita about which there had been some controversies as to the date of its composition and the identity of its author, which had been discussed proviously by writers like Dr. Raghavan in the Journal of the Music Academy, Madras. With fresh material drawn from the chronology of the rulers of Darbhanga and the family geneologies of Mithila Pandits, Sri Pant showed that the illustrative songs of Vidyapati found in the *Tarangini* were genuine, that Lochana was a Mithila Pandit, that he lived between 1670-1705 A.D. and that he was patronised by the ruler of Darbhanga, Narapati. Sri Pant then gave an account of the contents of the work and the important musical data given by Lochana. Lochana devotes one section to 12 *melas* which he says are of universal provenance, (1) *Bhairavi*, his *Suddha Mela* (*Sri* or *Samanta* according to Vidyaranya, Ramamatya and others) (2) *Todi* (3) *Gowri* (our *Mayamalavagowla* and Vidyaranya's *Gurjari* and the *Bhairavi That* of present day Hindustani) (4) *Karnata* (*Kamboji* or *Kedaragowla* of Vidyaranya and Venkatamakhin; and *Harikamboji* and *Kamas* of present day

music of South and North) (5) *Kedar* (*Sankarabharana-Bilaval*) (6) *Iman* (7) *Saranga* (8) *Megh* (9) *Dhanasri* (10) *Purva* (uncommon and not represented by any at present in the North or the South) (11) *Mukhari* (resembling *Asavari* of the North and *Nathabhairavi* of the South) and (12) *Deepak* whose characteristic Lochana said should be determined by a Conference of musicians. Lochana also quoted not only Vidyapati's songs but also thirtyeight other composers of Mithila.

Adverting to the topic of *srutis* discussed on the previous day, Sri Pant observed that there was no real conflict between the view that there were only 12 *svarasthanas* and the views that the Srutis were 22 or infinite. There were certainly nuances besides the 12 notes, on the basis of which also there were *ragas*, but which had to be learnt from the *Gurus*. But for all practical purpose, the 12-note system might be adopted, as it was of universal vogue. Dr. Raghavan thanked the Speaker and the Delhi University for deputing him as a delegate to the Conference.

THE SIXTH DAY

26th December 1964

Today's Experts' Committee meeting was marked by a very pleasing and appealing rendering of a selection of six *Tiruppugazh* and three *Devaram* psalms by Smts. Rukmini Rajagopalan, A. R. Sundaram, Sukanya, Malati and Sumitra. They were accompanied by Vidvans Sri Dandapani on Veena and Sri T. Ranganathan on the Mridangam. The President complimented the recital and said it created an enthusiasm in him to present what he, along with Sri Subramania Desikar of Tiruchi, had done on the *Tiruppugazh*, by setting some of them in *Ragas* and *Talas*; he added that he proposed to give a recital of them at the next Conference of the Academy. He paid a tribute to the late Vidvan Nayana Pillai and referred to Sri T. Sankaran who had helped in the presentation of the programme that morning.

Sivagiti of Ramapanivada

Sri L. S. Rajagopalan then read a paper on *Sivagiti*, a Sanskrit composition on Bhagavati by the celebrated Sanskrit

poet of Kerala, Ramapanivada, of the 18th Century. This composition in which each piece had five feet and hence was called *Panchapadi*, had been discovered by the speaker from a rare manuscript. After describing the author and the work and the manuscript, the speaker gave an account of the composition itself and the *Ragas* and *Talas* employed. The Paper was followed by a recital of four pieces from *Sivagiti* set to tune by Vidvan by Sri A. S. Panchapakesan following the *raga-Tala* indications in manuscript. The President thanked the lecturer and the two ladies who participated in the recital. Following him Vidvan Sri Semmangudi Srinivasa Iyer expressed his appreciation of the work of Vidvan Sri A. S. Panchapakesan, and expressed his agreement with the view of Sri L. S. Rajagopalan that the so-called *Sopanam* music of Kerala was not an entity distinct from Carnatic music and that it was only a way of singing and formed a part of the general tradition of Carnatic music.

Pallavi

Vidvan Tiruchi Sri Swaminatha Iyer of Bombay accompanied by Vidvans Sri Sethuramiah on the Violin and Sri Krishna Iyengar on the Mridangam gave then a demonstration of a *Pallavi* in *Byagada* in two different *Talas* kept on the two hands, *Khandajati Mathya, Chatusra nadai*, *Sama idam* on the right and *Adi*, *Tisra*, with *Eduppu* past one *Akshara*, on the left. Expressing his appreciation of the demonstration the President reiterated what he said in his Presidential Address about the importance of Pallavi and the need to render it in an attractive manner. Vidvan Semmangudi Sri Srinivasa Iyer, in concurring with the President's remarks, pointed out that these difficult aspects of musical learning must be mastered by younger vidvans. But he added that those gifted with fine voice, particularly lady-singers, should not over-do these things to the detriment of their voice-quality.

In the competition held in Vocal Music (Ladies), the judges declared the following as winners : I Prize : Mythili Seshadri ; II Prize : Yogam Santhanam ; III Prize : Shyamala Venkateswaran.

THE SEVENTH DAY

27th December 1964

At the Experts' Committee meeting held to-day in connection with the thirtyeighth Conference of the Music Academy, Madras there was first a recital of ten pieces set in different Talas of *Nottu Svarasahityas* of Sri Muthuswami Dikshitar by the students of the Academy under the direction of Sri P. Ramachandriah who also accompanied on Violin. Sri Mayavaram Venkatesan accompanied on the Mridangam and Sri Nagai S. Soundararajan on the Ghatam. Dr. Raghavan explained that these *Svara-sahityas* were composed by the great Dikshitar, all in Sankarabharanam scale, imitating the European band-airs and the British National Anthem and the Sanskrit *Sahitya* of these was in praise of different deities. There were about forty such *Svara-sahityas* of Dikshitar, some of which were yet to be brought to light. The President Vidvan Alathur Sivasubrahmania Iyer complimented the participants for their presentation of this little known type of composition of Dikshitar and recommended them to Vidvans and students.

Hindustani and Western influence on Carnatic Music

Vidvan N. Rajagopalan, B.A.. then read a paper in Tamil on certain types of compositions and certain instruments and some ragas which came into vogue in Carnatic Music as a result of the contact with Western music and North Indian music. He mentioned the Western music instruments like Violin and clario-net which had come to stay and also the *Nōttu Svara-sahityas* of Dikshitar recited earlier and some of the compositions of Tyaga-raja and Patnam Subrahmanya Iyer such as those in *Nalinakanti*, *Suposhini* and *Kadanakutuhalam* which bore the impress of Western airs. He referred to certain ragas of Hindustani which had been taken by distinguished composers like Dikshitar e.g., *Iman*, in which there were wellknown compositions. Vidvan Rajagopalan played these pieces on Veena and sang some of them.

The President thanked Sri Rajagopalan for his talk and demonstration.

Western Music

Dr. Raghavan then extended a welcome to the American duo-pianists Mr. Kenneth Wentworth and his wife Mrs. Jean Went-

worth who were on a visit from the U. S. Mr. Wentworth was currently Visiting Principal of a Western Music School in Calcutta and Mrs. Wentworth was on the Faculty of the School. Mr. Wentworth chose for the theme of his lecture the organisation of Sound in Western music and Mrs. Wentworth illustrated his talk on the Piano. His talk was interspersed with the observations on parallel ideas in Indian music in the fields of rhythm, melody and improvisation. Defining music as organised sound he explained that the different ways of organisation produced different systems of music all over the world at different times. What was noteworthy was that the different systems of world music had more in common than one thought at first sight. The composite aspect of sound in Western music could be analysed into four elements, rhythm, melody, tone-colour and harmony and how each of these worked. Starting with the Greek modes, Western music during its later developments concentrated on the major and the minor scales and in the 20th century, the concentration had been on the two, the whole-tone and 12-tone scales. The speaker then explained how harmony was built up and showed how this was different from the concerted playing of voice, violin and drum as in Indian music. In an attempt to fit an Indian melodic composition to Western harmony, such as has been attempted in the Indian National Anthem, that Western listener always found a certain incompleteness and it was really a very problematic thing. Mrs. Wentworth played on the piano three compositions of 20th Century composer in America, Bartek, based on the 12 tone-scale in which there was scope for improvisation which came as close as possible to Indian improvisation on ragas. At the end of his talk Prof. Wentworth answered some questions. He observed that in contemporary music, there was more flexibility and a tendency to depart from the vertical towards the linear conception. Answering Sri C.S. Pant of Delhi, the Speaker said that it was not wholly correct to say that the difference between Western music and Indian music lay in the staccato use of *Svaras* and use of *Svaras* with grace ; it would be more correct to say that there was less legato in the Western than in the Indian. Dr. Raghavan recalled what Mr. Eugene Ormandy, the Conductor of the Philadelphia Orchestra told him about the Western scale

being in reality *not* one of equal temperament and requested the lecturer to explain this statement. In his reply Mr. Wentworth said that what Mr. Ormandy said was true and it was the Piano and its tuning which were the culprits in this. Answering Sangita Kalanidhi Mudicondan Venkatarama Iyer, the speaker said although there was not that elaborate relationships of *Ragas* and *Rasas* which they had in Indian music, the linking of music with moods was to be found in Western music. Mr. Wentworth answered two more questions also on the origins of Western music and the relation to Eastern music and change of pitch.

The President Vidvan Sri Alathur Subrahmania Iyer and Dr. Raghavan thanked Mr. and Mrs. Wentworth for their instructive lecture and demonstration and the United States Educational Foundation in India for their help in arranging this programme.

THE EIGHTH DAY

28th December 1964

At the meeting of this morning of the Experts' Committee convened in connection with the thirtyeighth Conference, with Vidvan Alathur Sri Sivasubrahmania Iyer in the chair, there was a recital by Trivandrum Sri R. S. Mani of the *Bhajagovindam* of Adi Sankaracharya. The President complimented the Vidvan for his recital and stressed the need to have knowledge of languages like Sanskrit for the correct rendering of the Sahityas in those languages.

Javalis

Sri T. Sankaran and Vidvan Sri T. Viswanathan then gave a talk and demonstration of rare Javalis. Some of the pieces were rendered by them jointly with Smt. T. Balasarasvati. In his speech Sri Sankaran gave a lively account of the composers of the Javalis particularly Sri Pattabhirama Rao and Dharmapuri Subba Rao and their association with Veena Dhanammal and the background of how some of the Javalis came to be composed. He and Sri Visvanathan drew attention by singing snatches of several Javalis to the excellent *Raga-bhava* and also the *Tala* aspect of some of them, which was also noteworthy. They covered a large

number of Javalis including many rare ones in *ragas* like *Kiravani*, *Mayamalavagowla*, and *Hindustani-Todi* which had not been generally heard. They were accompanied by Vidvans V. Tyagarajan on the Violin and T. Ranganathan on the Mridangam. Thanking them, the President Sri Sivasubrahmania Iyer said that the Javalis were very important for their *raga-bhava*, and in that respect should be studied well by Vidvans and students and those who knew them should also make them available to Vidvans and students. Thanking them on behalf of the Academy, Dr. Raghavan mentioned a volume of thirty Javalis edited by Smt. T. Brinda of the same family brought out by the Music Academy, and appealed to them to give the Academy for publication, editions of more of these rare Javalis.

Violin Playing

Vidvan Nori Nagabhushanam assisted by his son Sri Srinivasa Sarma on the Violin and Kumbhakonam Narayanaswami on the Mridangam gave a talk and demonstration of Violin playing as 'solo' and as 'accompaniment'. He said that there was freedom in playing Solo. When accompanying, the Violinist has to adjust to the style of the main vocalist and gain necessary experience. To play violin as a soloist, one had, on the other hand, to attain a certain ripeness in the art. He observed that as an accompanist, one should follow the main artist, be of help to him and not go in one's own way. The main artist too should, in turn, encourage the accompanist and help him to gain full knowledge and experience. He added that team work would always be better ; it would be helpful to each other, if in advance, they could practise well or had often been performing together. Accompanying on the whole was more difficult. The speaker sang himself and rendered some of the kritis of Dikshitar and Tyagaraja, on the violin. Vidvan Alathur Sri Sivasubrahmania Iyer thanked the speaker for the vocal and violin demonstration.

Pallavi

Vidvan Vidyala Narasimhalu Naidu then introduced his pupil Vidvan Chandrappa of Bangalore who, accompanied by Master Chandrasekharan on the Violin and Palace Vidvan Sri Seshappa on the Mridangam gave a display of an *Avadhana-Pallavi*, keeping

on the right hand *Misra Ata* and on the left, *Khandajati Mathya, Tisra Nadai*. In his Presidential remarks, Vidvan Alathur Sivasubrahmania Iyer referred to the Double Pallavi as having been done in the past by *laya*-experts like *Erattai Pallavi* Krishna Iyer and complimented the skill and efforts taken by Sri Chandrappa to practise these difficult Pallavi exercises. He expressed his appreciation also of the talents of Master Chandrasekharan and the appropriate way in which Vidvan Seshappa played on the Mridangam.

THE NINTH DAY

29th December 1964

The proceedings of the Experts' Committee held to-day in connection with the thirtyeighth conference with Vidvan Alathur Sri Sivasubrahmania Iyer, began with the rendering by B. Leelavati of Dikshitar's Navagraha Kriti for Tuesday *Angarakam* in Suruti and the Todi piece in the *Kamalamba Navavarana* series of Dikshitar. Vidvan Sri Alathur Sivasubrahmania Iyer complimented the artiste for her rendering.

Chidambara Bharati's Songs

Dr. P. C. Sitaraman of Madurai, disciple of the late Sangita Kalanidhi Mazhavarayanendal Sri Subbarama Bhagavatar, rendered some new compositions of Mazhavarayanendal Chidambara Bharati in addition to those he rendered at last year's conference. Dr. Raghavan announced a publication by the Academy of a volume of sixteen compositions of Chidambara Bharati edited by Dr. Sitarama Iyer. The President of the Conference who released the publication recalled his own association with the late Subbarama Bhagavatar and his having had occasion to listen to and learn some of these compositions from him. He paid a tribute to Subbarama Bhagavatar and his style of *svara*-singing. He complimented Dr. Sitaraman for preserving and rendering these compositions and editing a volume of them for the Academy. Speaking on the publication, Sri Embar Vijayaraghavachariar referred to the fact that among the compositions of Chidambara Bharati, were a series of compositions on Puranic stories and the lives of Nayanmars written with a view to help

performers of *Harikatha*. Chidambara Bharati had composed songs for *Harikatha* after the manner of the Marathy *Sakis, Dandis, Ovis*. Dr. Raghavan thanked Dr. Sitarama Iyer for preparing an edition of these songs for the Academy and also Sri N. Chidambara Subrmaniam, a well-known Tamil writer and grandson of Chidambara Bharathi, for contributing a biographical account of the composer to the volume. Copies of the book were then distributed to the Kalanidhis and some of the musicians present.

Effect of Music

Dr. Raghavan requested Sri C. Seshachalam to give his talk on the effect of music on matter, man and mind, a subject to which Sri Seshachalam had devoted much thought, and on which he had collected during his tours abroad a good deal of material on the researches done in the West. During the course of his very informative and elaborate lecture, Sri Seshachalam Chettiar covered a very wide field. Beginning with some of the Indian philosophical ideas on the nature of the universe and on the power of music, he referred to myths and legends and icons, emphasising the power of music which excelled that of mere words, a power which was akin to that of a *mantra*. He referred to certain experiments carried on in Europe in which different sound patterns were found to produce different types of pictorial designs and even figures. He observed that we had lost the key to the ancient wisdom by which *svaras* and *srutis* were given significant names of psychological significance. Sound, he said, had not only benevolent effect but also destructive power which unfortunately modern science is exploiting for purposes of war. Music had also influence on plant-life although this was an extremely controversial subject. He referred to the conception of *Ragas* and *Raginis* and the *Raga-mala* paintings, as the basis of which was always the influence of melodies on living beings, animals, reptiles etc. In Holland. which he had visited, mechanic milking was done with music being played to increase the yield. In hospitals there were experiments made on the beneficient effect of music on conception and delivery of children. Musical therauputics was an important subject

waiting to be taken up by Indian scholars. Research in applied psychology in music had to be organised. Music had an undoubted effect on the mind of man, and it was on this basis that the use of music in worship had developed. The subject had to be studied from the point of view of different types of mental constitution of man as also different kinds of effects which different ragas produced. Similarly, basing himself of his own experience of different composers and their compositions, he said that no special work could be done on the psychological analysis of different types of compositions. During the course of his lecture the speaker referred to several papers and books which had appeared in the West on these subjects and appealed to the Academy and other bodies and those interested in music to devote themselves to further research in the many topics which he had touched upon. The President of the Conference, in thanking the Speaker, referred to our traditional belief in the miraculous powers of music and the possibility of verifying these scientifically today with the aid of scientific equipment. Dr. Raghavan, thanking the speaker on behalf of the Academy, referred to the previous lectures on this subject in the Academy's Conference and the papers published in the Academy's Journal and expressed the hope that with the assistance which was now available from the Central Akademi and Government, it should be possible for those equipped for this kind of research to explore the possibilities of research on this important subject.

THE TENTH DAY

30th December 1964

At the meeting of the Experts' Committee held today in connection with the thirtyeighth Conference with Vidvan Sri Alathur Sivasubrahmania Iyer in the chair, Kumari K. Muthulakshmi, daughter of Vidvan M. A. Kalyanakrishna Bhagavathar, accompanied by Vidvan Pudukottah Sri Narayana Iyer on the Ghatam, rendered on Veena Dikshitar's Navagraha Kriti for Wednesday, *Budhamasrayami* (*Natakurunji*) and also the kritis, *Siddhi Vinayakam* (*Chamara*) and *Koluvamarageda* (*Todi*). The President in complimenting the purity of the style of the rendering, paid a

tribute to the family of Sri Kalyanakrishna Bhagavatar who had been vainikas for some generations.

The Medieval European Chants

After thanking the authorities of the Academy and the Conference and opening with the singing of one of the Chants (Hail O Queen), Mr. John B. Higgins of the U.S., student of Carnatic music, gave an account of the origin, development and place of Chants in European music. He traced the history of the early Roman and Greek music to provide a historical perspective to the study of Chants. He spoke of the influence of Bysantium which, thanks to its geographical location between the occident and the orient, became a meeting place of oriental influences. There were also influences from Hebrew music and from Syria and Egypt. Chants formed the official early Christian Church music and were used in the task of converting Pagan Europe to Christianity and developed on this religious ideology.

The music of the Church consisted, in all of eight modes or scales in which all chants were composed. Western musical theorists who started analysing the Bysantium *Echoi* or collections of the melodic modes, analysed them without understanding the Bysantium and Greek systems. However, all these resulted in the formulation of eight modes of which four were the authentic ones. The Borian (resembling *Kharaharapriya* in a single or un-ornamented form), Phrygian (resembling *Hanumat Todi*), the Lydian (resembling *Mecha Kalyani*) and Mixo-Lydian (resembling *Harikambhoji*). The four other modes were derived by the shifting of the range of the notes, and were given the prefix of 'Hypo' in the notes of the four authentic ones. The first organisation of Christian chants began from the time of Pope Gregory the Great from which circumstance all liturgical Chants came to be called from 9th Century onwards Gregorian Chants. The speaker then described four principal types of Gregorian Chants and sang some of them and also played some records to illustrate others. These included a 12th Century Chant, in which words were few and there were long, graceful passages for the musical notes.

Mr. Wentworth, who had specialised in the Chants, complimented the speaker at the end of his talk, especially for the Indian

parallels which he pointed out. The President Vidvan Sri Sivasubrahmania Iyer expressed his appreciation of the interest which American students and musicians were evincing in Carnatic music.

Svarakkorvai

Sri K. Chandrasingh of Bangalore who had worked out large volumes of Svarakkorvais for different ragas and pieces, then gave an account of the work he had done and demonstrated some part of it. Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer and the President of the Conference Sri Alathur Sivasubrahmania Iyer elucidated the nature and the proper way in which Svarakkorvais should be sung. While appreciating the great labour Sri Chandrasingh had taken in working out these Korvais, the President, himself singing some samples, pointed out the way in which they should be utilised in actual concert performances.

THE ELEVENTH DAY

31st December 1964

The proceedings of the Experts' Committee to-day, met in connection with the thirtyeighth Annual Conference with Vidvan Alathur Sri Sivasubrahmania Iyer in the chair, there was a prayer-recital by Smts. Sukanya Swaminathan and Sumitra Ratnam consisting of Dikshitar's Navagrahakriti for Thursday, *Brhaspate* in *Athana* and two other kritis, *Karimukha–Nata–Adi* and *Palaya Deva–Bhairavi–Rupaka.*

Compositions of Maharajah of Mysore

Asthana Vidvan Sri N. Chennakesaviah of Mysore, assisted by his pupil Sri S. Seshadri and accompanied by Sri A. K. Ganesan on the violin and Sri Dindugal Ramamurthi on the Mridangam then gave a recital of select compositions of Sri Maharaja Jayachamaraja Wadiyar, Governor of Madras. After rendering a *Suddha Todi Varna* in *Ata Tala* of Sri Patnam Subramania Iyer, they sang the following compositions: *Gam Ganapate–Durvanki–Tisra Triputa*; *Vandeham–Hamsanatini–Adi*; *Sriranganatha–Kalyanavasanta–Misra Jampa*; *Bhajare–Poornachandrika–Adi*; *Matanga–Suddha Todi–Khanda Triputa.*

Vidvan Sri Chennakesaviah pointed out the rare *ragas* used by His Highness and also the regular reference to *Sri Vidya* as a

mudra in the texts of his songs. He also said that he had prepared a volume of the Maharajah's songs with notation. The President of the Conference referred to the learning, piety and deep knowledge in music of the Maharajah. Referring to him as a *Raja-yogi*, an expression which occurs in one of his songs rendered this morning, Dr. Raghavan said that it would be a pleasure and privilege for the Academy to publish a volume of the songs of Maharajah, a Royal Patron of the Academy.

Raga-Classification

Sri K. R. Rajagopalan, Lecturer in Statistics, Madras Christian College, then presented a paper on Entropy or Information as a method of Raga-classification. This was an application of a theory evolved by scientists like Youngblood and Coons. Entropy or 'H' as it is referred to was calculated by the proportion with which each note occured in a *Raga*. The speaker analysed some Carnatic *Ragas* like *Sankarabharanam*, *Madhyamavati* and *Reetigowla* and compositions of the Trinity and a few others and explained how these analyses would work. The point made by the speaker was that while Entropy-analysis had been applied by B. C. Deva to the North Indian music, the application of the same to Carnatic music seemed to have little justification and could not form a basis of Karnatic Raga classification. Dr. Raghavan thanked the speaker.

Svara Pallavi and Jakkini Daruvulu

Sri Satyanarayana, Vijayawada, then read a paper on two kinds of compositions of Andhra Pradesh called the *Svara Pallavi* and *Jakkini Daruvulu*. *Svara Pallavi* could be identified with what is better known as *Jati-svaras*. This was very popular with the composers of the 19th century and was employed in dance recitals. The compositions had both the medium and the quick tempo. If we take away the *Sahitya* portion, we might see that the *Svara Pallavi* was also similar to *Svara Jati*. Compositions without a literary text were known even from the time of the *Sangitaratnakara*. Musicians at the courts of Vijaynagaram, Bobbili and Madgul took interest in these kinds of compositions as a sort of mutual challenge of musical skill and later the performers of Veena also began to use them. From them

the vocalists too took them. Two names could be remembered in this connection, those of Sangamesvara Sastry and Vasa Venkatarao. *Svara Pallavi* had been found in *Ragas Kalyani, Bilahari, Navaroz, Vasanta, Hindola, Kedara Gowla, Edukulakamboji, Arabhi* and *Sriragam.*

Jakkini Daruvulu also arose in dance tradition. Jakkulu were wandering tribal folk performing folk dances like *Kuravanji* or *Chenchu.* Jakkini Daruvus were however developed by musicians as a type of classical composition, with *Pallavi, Anupallavi* and *Charanam,* with *Jatis* in the former part, and with some *Sahityas* in the latter. Rare time-measures like *Kuru-Jhampa* were used. They were used in Yaksha Gana and plays. Originally these were used in dance, together with recitation of *bols* or *sabdas* on the Mridangam. The talk was illustrated by Srirangam Gopalaratnam who sang a *Svara Pallavi* in *Navroj*, a *Jakkini Daruvu* from the Vasa family, composed by Chinna Kamayya, one in *Athana, Kurujhampatala* (2 – 5– 3), and another in *Mukhari, Adi.* The artiste rendered also three Javalis, in *Anandabhairavi* by Dasu Sri Ramulu, and in *Mohana* and *Kamas.* She ended her recital with a *Mangala* in *Surati,* sung at the end of Telugu traditional Natakas.

Thanking the speaker, the President Sri Alathur Sivasubrahmania Iyer, expressed his appreciation of Gopalaratnam's precious voice and melodious renderings.

THE TWELFTH DAY

1st January 1965

The proceedings of the Experts' Committee today met in connection with the thirtyeighth Annual Conference with Vidvan Alathur Sri Sivasubrahmania Iyer in the chair, began with a recital by Smt. Devaki Rangappa of Dikshitar's *Navagraha Kriti* for Friday, *Sukrabhagavantam* (*Paraz*) and two other Tamil compositions on Ganesa and Devi. The President expressed his appreciation of the rendering.

Rare Ragas

Dr. Raghavan then mentioned that through the Madras State Sangita Nataka Sangam, the Government of Madras had appoin-

ted a research scholar to examine the music manuscripts in the Tanjore Sarasvati Mahal Library and that Sri T. G. Ananthasubramaniam who was doing this work would present several rare *Ragas* which were found in those manuscripts. The research scholar then gave an account of several rare *Ragas* in palm-leaf manuscripts in the Sarasvati Mahal. These *Ragas* were noted with *svaras* and some with detailed descriptions of *Eduppu*, *Muttayi* etc. They were written after the time of Venkatamakhin's *Chaturdandi Prakasika* whose *Mela*-scheme they followed. The rare *Ragas* which the Speaker presented were *Sruti Nata*, *Mohana Kaisiki*, *Bhinna Kaisiki*, *Asoka Varali*, *Salakavibhasu*, *Deva Hamsika*, *Langulee*, *Roohaka*, *Modaka*, *Dombi*, *Cheta Gowri*, *Bhavaka*, *Chaturanana*, *Naga Kurinji*, *Kumudamoda*, *Sārvamangala*, *Sarasamohana*, *Hursa Kapi*, *Nattamallar*, *Komala*, *Sāvanteerna*, *Bhoga Saveri*, *Mandahasa Chandrika*. On the whole in about 10 manuscripts, 514 ragas were described, of which the above mentioned ones would strike one as being generally unheard of. The President complimented the research efforts of the speaker.

Dhrupad

Sri C. S. Pant of Delhi University, accompanied by Sri Prem Vallabh on the Tabla and Parur Anantaraman on the violin, then sang *Raga Bhairav*, Tansen's *Dhrupad* in *Char Tal* in *Bhairav and* another anonymous Dhrupad in *Sul Tal*, 10 *matras* in *Raga Bhairav* and a *Tarana* in *Tintal* (Bhairav), composed by himself. The President thanked Sri Pant for his exposition.

Tana and Niraval

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer accompanied by Vidvan Madras Balakrishna Iyer (78 years) on the Violin and Sri T. V. Ramayya Pillai (77 years) on the Mridangam then gave a talk and demonstration on *Tana* and *Niraval*. He said that *Tana* was best understood as *Raga Alapa* in *Madhyamakala*. Musicians with *gamaka-sarira* could sing *Tana* well. There were no varieties of *Tana* like *Kukkuta*, *Kaka*, *Manduka* etc. which really belonged to the art of *vikatakavis*. '*Anantam*' should be pronounced when singing *Tana*, not exhaustively but consistant with the *raga-chaya*. He then sang a *Tana* in *Sankarabharana* and took up for *niraval* in the same raga with the words '*Ragamu*

talamu rakti bhakti gnanamu' (*Adi*) and also expounded, through his exposition, the rules and *sampradaya* regarding improvisation of *niraval*. One should always come back to the beginning notes when each *avarta* was completed and it was enough if the words were kept within the *laya* set up already and were rendered, giving margin on both sides consistant with the original set up. If one wanted to develop it more one might have it in another octave in a new set up. It should be sung with *raga bhava* in all the tempos and when rendering in *Madhyama kala*, besides keeping the tempo of the *Tala*, improvisation according to one's ability in *Laya Vinyasa* and *Pada Vinyasa* might be done. The President in thanking all the three stalwarts, endorsed the opinions expressed by Sri Mudicondan Venkatarama Iyer and paid a tribute to his learning. He expressed his respectful appreciation of the two other old vidvans who accompanied the demonstration.

THE THIRTEENTH DAY

2nd January 1965

When the Experts' Committee met for its final meeting today, there was at the outset a recital of Dikshitar's *Navagraha Kritis* for Saturday, for Rahu and Ketu and for Sunday by Smt. Rajeswari Ranganathan accompanied by Vidvans Alandur Natarajan on the Violin and Sri K. Narayanaswami on the Mridangam. The President expressed his appreciation of the renderings.

Rare Compositions

Sri T. G. Anantasubramaniam, research scholar of the Madras State Sangita Nataka Sangam at the Sarasvati Mahal Library. Tanjore, presented before the Committee certain new compositions in Sanskrit which had been found in the palm-leaf manuscripts, in Sarasvati Mahal, Tanjore, notably a series of compositions on Nataraja and Sivakamasundari of Chidambaram shrine.

Sangita and Sahitya

Vidvan T. N. C. Venkatanarayanacharyulu of Guntur then gave a talk in Tamil on the inevitable and inseparable relation of the two components of music *Dhatu* and *Matu*, *Sahitya* and *Sangita*.

Other Papers

Dr. V. Raghavan then communicated to the Committee five papers of participants who could not be present at the session, viz., the Background of Padavali Kirtanas of Bengal by Swami Prajnanananda of Calcutta ; the Necessity of Re-examination and Revision of some Definitions of our Music in the light of their True Spirit rather than of their Form by Prof. G.H. Ranade, Poona; *Sastria Araichi* by Sri V. V. Sadagopan, Delhi University : Science, Mathematics and Music by Mr. G. Ramabadran, Delhi ; and the Structure, repair and accoustical properties of the classical drums of India with special reference to Mridanga and Tabla by Mr. Dennis Murphy, U.S. He then gave a resume of the proceedings of the Experts' Committee and the subjects covered during the session.

The President, after thanking the speakers, summed up the proceedings of the Experts' Committee of the thirtyeighth Conference and said that the whole series of talks and demonstrations was most impressive and educative.

Speaking on behalf of the participants of the Experts' Committee, Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer complimented Vidvan Alathur Sri Sivasubrahmania Iyer on the able and at the same time amiable way in which he conducted the proceedings. He referred also to the distinction of Fellowship of the Central Sangeet Natak Akademi conferred on three persons who had been intimately working with the Academy and its Experts' Committee work, Sri T. L. Venkatarama Iyer, Smt. C. Saraswati Bai and Dr. V. Raghavan and expressed the appreciation of the same by the Experts' Committee.

Speaking on behalf of the North Indian delegates, Mr. C. S. Pant of the Delhi University observed that he could only say that the coverage of field in music at the Experts' Committee and the concerts of the Academy's conference was colossal. The recitals and discussions of Carnatic, Hindustani and Western Music brought out common points underlying all systems and the universal nature of the language of music. Writers of music texts had said that the art was always *Lakshya-pradhana* and it was to

be said to the credit of the Academy that their efforts had always been concentrated on bringing together all the practical exponents and the learned senior musicians in the field.

Speaking on behalf of the musicians from Andhra, Vidvan Sri Nori Nagabhusanam said that the Academy's Experts' Committee discussions were probably the only platform for musicians of all schools and regions and countries to come together. In fact he said that these meetings which went on day after day were a '*Yagna*'.

Dr. Raghavan then, on behalf of the Academy, expressed the thanks to the distinguished opener of the Conference, Sri G. D. Birla, to Vidvan Alathur Sri Sivasubrahmania Iyer who accepted the Presidentship, to all musicians who participated in the discussions and the junior and the senior concerts, the Central Sangita Natak Akademi for their help, to the departments of the Government and the Corporation, to the patrons and judges with whose help different competitions were conducted, to the Boy Scouts, to the Press and to the members of the Souvenir Committee, especially Mr. G. Narasimhan, Chairman, and Sri S. Natarajan. The President was then garlanded on behalf of the Academy by Sri T. V. Rajagopalan, Secretary.

Resolutions

Dr. Raghavan then placed a resolution felicitating Smt. T. Balasarasvati on the conferment on her of a Doctorate by Ravindra Bharati, Calcutta. The resolution was passed with acclamation by the audience.

He then placed a condolence resolution before the Committee, touching the demise of the following vidvans who passed away during 1963: Sangita Kalanidhi Dwaram Venkataswami Naidu, Messrs. Karukurichi Arunachalam and N. Raghava Pillai, Vikatam Ramaswami Sastrigal and Chilakalpudi Venkateswara Sarma. The audience stood in silence for a minute.

The proceedings of the Experts' Committee of the thirty-eighth Conference then came to a close with the singing of Mangalam by Srirangam Gopalaratnam.

Members' Day

On the morning of the New Year's day, Members day was observed with an at Home to the members and the President of the Conference. Sri T. K. Rajagopala Iyer, one of the oldest member of the Academy, garlanded the President of the Conference.

The Sadas

The *Sadas* of the Academy, marking the conclusion of the thirtyeighth Conference, was held on Sunday the 3rd January 1965, under the chairmanship of the Hon'ble Mr. M. Anantanarayanan, I.C.S., Offg. Chief Justice, Madras.

Vidwan K. V. Narayanaswami sang the Invocation Song and Sri R. Ranganathan, Secretary, read the announcement convoking the *Sadas*, and Sri T. V. Rajagopalan read fresh messages received in connection with the Conference and the *Sadas*.

His Excellencies the Governors of Bombay and Kerala had sent messages.

The following Ministers at the Centre had sent messages: The Hon'ble Sri D. Sanjivayya, Sri C.R. Pattabhiraman, Sri Nityananda Kanungo and Sri R. K. Malavya who said that South India with its rich heritage of divine Karnatak music had been making enduring contribution in weaning away the human spirit from utilitarianism. The Music Conference was doing a great service by making it possible to the many Nadopasakas to participate and make the divine quality of music descend upon the listeners.

The Hon'ble Speaker of the Lok Sabha had sent his good wishes.

Dr. C. D. Deshmukh had sent best wishes.

Sri S. R. Kanthi, Minister of Education, Mysore wished every success and prosperity to the Academy.

Vidvan Sri R. Anantakrishna Sarma, member of the Experts' Committee, had sent good wishes to the President of the Conference and Ustad Halim Jaffar Khan expressed his appreciation of the efforts of the Academy to present North Indian classical music.

The following music scholars and friends of the Academy from abroad had sent their good wishes;

The Society for Asian Music and its President, Mr. Willard Rhodes, congratulated the Academy for the high artistic standard established and maintained. The Asia Society, Performing Arts Programme, New York sent its best wishes.

Prof. Barbara B. Smith, Professor of Music, East-West Centre, University of Hawaii wrote that she had heard the most wonderful things about the Music Academy and its Conference and hoped she would be able to attend some year.

Sri C. V. Narasimhan, United Nations, sent his best wishes to the Academy and his friends.

Sangita Kalanidhi Sri T. L. Venkatarama Iyer, Vice-President of the Academy, then welcomed the President of the *Sadas* and other Vidwans and guests who were present at the *Sadas*.

Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer then presented Vidwan Alathur Sri Sivasubrahmania Iyer, President of the thirtyeighth Conference to the Chairman of the *Sadas* for the conferment of the title Sangita Kalanidhi on him.

Vidvan Alathur Sri Sivasubramania Iyer

The Citation

Born in 1916 at Alathur in Tiruchi District as the second son of Smt. Lakshmi Ammal and Vidvan Sri Venkatesa Iyer; started learning music from his own father, from his 7th year, along with Sri Srinivasan with whom he continues to sing together; made his *debut* in 1928 at the Tyagaraja festival at Tiruvayyaru and the Dakshinamurti Guru Puja festival at Tiruvarur; had the good fortune to be closely associated with Sri Dakshinamurti Pillai and Veena Karaikudi Brothers; practised also Kanjira and Veena for some time; later was intimately associated with Sri Palani Subramanya Pillai and Sri Palghat Mani Iyer;

appointed *asthana vidvan* of Travancore in 1944; of the fourth generation of a direct line of disciples from Sri Tyagaraja through Manambuchavadi Venkatasubba Iyer; has in recent years been actively connected with the Tyagaraja Aradhana celebrations at Tiruvayyaru; noted for correct *Pathantara* of *kritis* and specialisation in *Laya* and *Pallavi*.

The President of the *Sadas* then read the *Birudupatra* conferring the title of Sangita Kalanidhi on the President of the Conference, Vidwan Sri Alathur Sivasubrahmania Iyer. The *Sadas*-President decorated him also with the insignia of the title, the gold medal.

Dr. V. Raghavan, Secretary, then presented Vidwan T. N. C. Venkatanarayanacharyalu, Member of the Experts' Committee of the Academy, to the President of the *Sadas* for the presentation of a Special Souvenir for meritorious service rendered by the Vidwan to the cause of Music.

Sri T. N. C. Venkatanarayanacharyalu
The Citation

Born on 26-11-1902 at Tekkallapadu Agraharam, Guntur District, as fifth son of Smt. Lakshmamma and Sri Srinivasa Raghavachariar in a family devoted to Veda, Sastra and Sangita; learnt Vocal music and Veena from his elder brother Raghavacharya; Member of Board of Studies in Music, Andhra University, Expert Committee, Sangeet Natak Akademi, A.P., Kulapati, Sangeeta Natak Academy, Gurukulam, A.P.; has set Annamacharya Sankeertanas to music; is connected with music examinations of Government and Andhra

University; has been associated with the Experts' Committee of the Music Academy and its work from 1929: author of seven volumes of music compositions in which he has shown his skill in *Chitra Kavitva.*

The President of the Conference, Sri Alathur Sivasubrahmania Iyer and Vidwan Sri Venkatanarayanacharyalu, the recipients of the honours, were then felicitated by Sangita Kalanidhi Budalur Krishnamurthi Sastrigal, Brahmasri Annaswami Bhagavatar, Sri K. Chandrasekharan, and Mr. F. van Lamweerede, Musicologist from Holland who had attended the whole Conference.

Sangita Kalanidhi Alathur Sivasubrahmania Iyer then acknowledged the honour conferred on him and said that the election to the chairmanship of the Academy's Conferences and the conferment of the title of Sangita Kalanidhi were the acme of achievement in the career of a Carnatic musician. His having received this honour was entirely due to the Academy's affection for him and the blessings of his own elders and teachers in the field of music. The fifteen days' discussions of the Conference could not have been conducted by him but for the co-operation and help of the Vidwans and scholars and therefore, the honour went really to the world of Vidwans and not to him individually. This kind of work which the Academy was doing, in the Conference part as well as in the concerts part, every year without a break, was being watched by us musicians and he might say that every year there was some thing new and some further improvement and success. It really demonstrated the disinterested and ceaseless work and the mutual co-operation among the office-bearers of the Academy. He said he must also mention on that occasion the President of the Academy, Sri K. V. Krishnaswami Iyer under whose lead the work of the Academy had been organised in this orderly manner. He should not fail to mention two of the valued Vice-Presidents of the Academy who were unfortunately no longer with them, namely Sangita Kalanidhi Sri T. V. Subba Rao and Sri Kasturi Srinivasan.

He added he had already said in his Presidential Address and also in the speeches which he made from day to day at the conclusion or beginning of the proceedings of the Experts' Committee meetings, matters of significance to the younger musicians of the

coming time as also to students of music. He hoped they would take them in the proper spirit. He could only say on the occasion of the Convocation of the Conference that hard work was necessary on the part of the young Vidvans and that technical and scholarly aspects of the art like *Pallavi* could not be relegated to a secondary place, and proper *Sadhana* should be regularly done. He said he would be failing in his duty if he did not express his gratitude and affection to his 'brother' and partner in the concerts Vidvan Sri Srinivasa Iyer. He must thank also the President of the *Sadas*, the Hon'ble Mr. Justice M. Anantanarayana Iyer whose knowledge of music and attachment to the Vidwans were well-known. It was fitting that he should have adorned the Chair that day.

He said he would emphasise the fact that the year in which he presided over the Conference of the Academy was notable in the annals of the Institution, because the distinguished industrial magnate of India Sri G. D. Birla had come to open the Conference and had extended his munificent help to the new building of the Academy. He hoped that every year the Conference of the Academy would bring such generous help from the patrons of the art and their great temple of music in the South would continue to grow still further. That was his prayer to Sri Tyaga Brahmam.

Vidwan Sri Venkatanarayanacharyalu, in acknowledging the honour conferred on him by the Academy, referred to his long association with the Experts' Committee of the Academy and its Members. He had occasions to contribute papers, give demonstrations and bring out different publications including some of his own songs, as also old compositions like those of the Tallapakkam composers. He referred to the fact that Vidwans from Andhra looked up to the Academy as a *Kendra* of the Art and considered it a privilege and pleasure to attend its sessions.

Sri T. V. Rajagopalan and Sri P. S. Ramachandran then presented the candidates who had come out successful in the various competitions held during the Conference. (See list below). The President of the Sadas then distributed the prizes and medals to the winners.

Dr. V. Raghavan then requested the President to make the special awards for the encouragement of young artists who had

participated in the afternoon concerts. The prizes for these had been endowed by the Executive Committee of the Academy and Dr. Henry Cowell, the distinguished U.S. composer. (See list below). The President gave the awards.

Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer, the Principal of the Teachers' College of Music, of the Academy, then presented to the President of the *Sadas* the students of the Teachers' College of Music who had passed out successfully from the Teachers' Training Certificate Examination of the Govt. of Madras. The President of the *Sadas* then gave away the certificates to the students.

In his speech as President of the *Sadas*, Sri M. Anantanarayanan said that tastes of the people differed and that he had no quarrel with those who found delectation in non-classical cheap music like the screen songs. But he was sure one who had enjoyed and understandingly appreciated Carnatic Music for some time would never be lured by the film variety, however catchy. "There must be no kind of mixing of the two and we shall leave those who find pleasure in the cinema music to continue to be there but shall not allow them to corrupt our music", he said.

In India from time immemorial, music had been dedicated to God and the great composers had all been inspired singers using music as an instrument to think of the Almighty. They had no other use for music. In other lands, natural phenomena like spring, rain, thunder and so on happened to be the subjects of music. In the Indian compositions, however, the predominant theme was *Bhakti* and the other *Rasas* which were no doubt there in plenty only served to heighten the *Bhakti Rasa.* He quoted from Tyagaraja's compositions to illustrate this point. The Chief Justice was of the opinion that *Raga* singing was even more important than *Swara* deliveries and the *Raga* had a definite personality.

Vote of Thanks

Sri K. R. Sundaram Iyer, Treasurer, then proposed a vote of thanks to the President of the *Sadas* as also to several others who had made the Conference a success. He made special mention of the munificence of Sri G. D. Birla and thanked also other Donors who had helped them in the great building project which they had undertaken.

LIST OF PRIZE WINNERS

Competitions	Donors	Winners
Vocal Music (Gentlemen)	P. A. Ramaswami Iyer Memorial Prize awarded by Sri P. R. Ramaswami Iyer.	I Prize: M. S. Ramanathan II Prize: M. V. Narasimhan
Vocal Music (Ladies)	Rajalakshmi Memorial Prize awarded by Sri K. V. Ratnam Iyer of Kozhumam.	I Prize: Mythili Seshadri II Prize: Yogam Santhanam III Prize: Shyamala Venkateswaran.
Modern Compositions	L. Muthiah Bhagavathar Memorial Prize awarded by Sri T. L. Venkatarama Iyer.	I Prize: Rukmini Ramani II Prize: K. Kalpakam III Prize: S. Suguna
Tamil Songs	The "Amarar Kalki" Tambura Prize endowed by Sri T. Sadasivam.	I Prize: M. S. Rama Devi II Prize: S. Suguna
Maharajah Svati Tirunal Compositions	Murthi Memorial Prize endowed by the R. K. Murthi Memorial Committee.	I Prize: C. Savithri II Prize: K. Kalpakam III Prize: C. N. Rajammal
Purandaradas Padas	Endowed by the V. S. S. K. Tobacconist Jaffna (1850-1950).	I Prize: Sita Subramaniam II Prize: R. Sita Lakshmi G. P. Kamala Special prize by Smt. Lalithabai Shamanna awarded to S. Suguna.
Kshetragna Padas	Jeshing Lal K. Mehta Memorial Prize awarded by Surajmals.	I Prize: S. Minakshi II Prize: M. S. Rama Devi

Competitions	Donors	Winners
Pallavi	Dr. Sankaranarayana Iyer Memorial Prize endowed by Dr. S. S. Krishnan.	I Prize : Shyamala Venkateswaran II Prize : M. S. Ramadevi
Divyaprabandham & Tevaram	Sri Vijayaraghavalu Naidu Memorial Tiruppavai Prize awarded by Vijayaraghavalu Naidu Memorial Religious & Charitable Trust, Edamanal, Sirkali.	I Prize : K. Kalpakam II Prize : G N. Desikan
Sub-Senior Musician	V. R. Sambasiva Iyer Memorial Prize awarded by Sri S. Natarajan & Sri S. Krishnaswami.	I Prize : A. Sundaresan
Junior Mridanga Vidvan	Cowell Prize endowed by Dr. Henry Cowell, U.S.	Balasamudram Kannan
Junior Musician	T. V. Subba Rao Prize awarded by the Executive Committee of the Music Academy.	Mrs. Seethalakshmi Venkatesan
Junior Violinist	Semmangudi Narayanaswamy Iyer Memorial Prize awarded by Sri V. Panchapagesan.	Not awarded.

THE PROBLEM OF CONTINUITY IN MUSIC AND SRUTI

B. C. Deva

Introduction

All phenomena that we know of is bound by time-space. And it is in the very nature of time that perception becomes a matter of memory; further it becomes a matter of 'discreteness' of 'this' and 'that' and 'before' and 'after'. However, if one is willing to look into *that* which is 'between' and 'beyond', we are face to face with *that* which is neither 'between' nor 'beyond', but at the same time the substratum of phenomena. It is *sui generis* and yet in contact with time. It is neither continuous nor discrete; it is neither in time nor out of it. For a lack of proper word of communication, we shall call it the *aesthetic awareness*.

The crux of the problem lies in this region of aesthetic awareness of phenomena. How are the two related, if they are related at all? And in the process of relationship what is it that happens?

I feel that the aesthetic awareness can never be measured or metrized. Yet it is the foundation and substratum of metrizable time of phenomena. And a high degree of approximation in the matter of measurement and metrization is all that is possible for indicating and pointing out '*that*'. And I feel that *sruti* is such an indicator. It points to a gap that is the essence of the inadequacy of temporal perception.

Even temporally we do know that things can be continuous or discrete; and to measure or communicate our experience of that continuity we quantize it or vaguely call it a qualitative experience. In the measurement of musical intervals and continuous transitions from note to note (*meend*, *jaru*) we immediately come face to face with this problem.

The transition from note to note is parallel to the transition of one speech sound to another. Particularly with *gamakas* employing a glottal catch, this would be a process similar to vowel-consonant-vowel transition in speech.[1] These transitional

characteristics of speech have received an excellent intuitive study by C. R. Sankaran in his theories of alpha-phoneme and alpha-phonoid[8]. These have been extended by the present author to music.

" In the alpha-phoneme theory, we find an approach that is multiordinal. For, limitations of thought processes show that unless we dispense with thought, we shall not be able to 'know' the nature of thought or any such temporal phenomenon. Whichever way we proceed, on the one end matter and on the other end thought, we find that which is *sui generis*, which pervades and sustains all phenomena, but which yet eludes all phenomenological definition. It is the admission of this non-temporal wedge (so to say) that would give us a fuller understanding.

" The alpha-phoneme theory stands on this intuitive truth."

"In its comprehensive aspect, the theory comprises all 'phenomena' wherever time is involved. So that, though in the beginning, the theory was thought of in the context of speech elements like consonant and vowels, it is now extended to any vibratory phenomenon; in the present context, it throws light, therefore, on musical problems".

In general terms:

" Whenever there is a transition from one tone to another, both must be capable of precise positive definition in mathmatical terms.

"The two tones (analogous to consonant and vowel) are mutually exclusive only arbitrarily.

"From the above it follows that in the tonal transition, there is no way of positively fixing the termination of one tone and the beginning of the next.

" As the term tone here includes both production and perception of sound, we have to take into consideration the mode of vibrations of a body (strings, vocal chords), the neurophysiological receptors, the psychological process of attention, unconscious repressions, etc. We have therefore to consider a tonal pheno-

menon not merely as (a conceivably unidimensional?) acoustical but as an acoustico-articulatory-psychological (multi-dimensional) continuum.

" Now such a tonal-transition is not composed of a few discrete instant (-aneous)-phenomena but is an integration of an infinite number of phenomena differing infinitely little from one another; it is a continuous process...these infinite number (of phenomena) differing infinitely little from one another are defined as elemental profiles in the present theory."

" In this densely ordered set of elemental profiles no degree of precise experimentation can reveal a change-point from one tone to another—i.e., there is no means of saying where one tone ends and the other begins. At this junction-point, a conceptual limit known as the Weierstrass-limit is defined, according to the present theory, in the familiar manner of Dedekind's postulate. This conceptual limit is known as the alpha-region. It is a mind construct.

" Analogously the electron-jump from one orbit into another as well as the transition from consonant to vowel in human speech are worthy of consideration here.

"Obviously this alpha-region is neither one tone nor the other and yet is the progenitor of both. Also, it is not of the order of time; it is the alphaphoneme—a symbol of experience and not *Reason*-able.

" However, when temporally we assign an instant of change, it is the moment of temporal generation which is again too 'fleeting' for measurement. Since, yet it is in time–is time itself–it is phenomenological and this 'environment' is the alphaphonoid of the first order—not measurable but yet existent."

" We may, however, recognize an alpha-phonoid of a secondary order. This would be any expedient unit of temporal measurement; its magnitude is entirely a matter of convenience, depending upon what we want to quantise and measure.

"The role of the alpha-phoneme theory in music is obvious, where we are concerned with tonal progression in time-physical,

physiological and psychological times. We may, therefore, define an environment that can comprehend all these levels. It can be a multiordinal environment."

I strongly suspect that this problem of continuity-disconti-nuity which is a fundamental one in human perception-is at the foundation of the theory of *srutis*. That is why, inspite of the arithmetical problem (to which we will turn later), *srutis* are said to be infinite in number. The reduction of the infinite to the perceivable and measurable finite, introduces approximations and errors. These are inherent in the process and I again suspect that the *srutis* have this occultic background: for, notice that there are 22 *srutis* and 7 notes, with a telling pointer to 22/7 (π)—a number of great mathematical and occultic implications. The *sruti* is, therefore, the primordial perceptive gap between time and non-time. Only for arithmetical and mathematical purposes is a significant number—22—attached to it. Even then, *sruti* is only a pointer and not a measure.

Srutis

The word *sruti* has been used with slightly different meaning by various writers. In general we may say they are additive measures of pitch relations in music.

Matanga has defined it as the sound which can be grasped by the ear[3]. If we interpret this too broadly we may say any audible sound is *sruti*. As Kohala says some took the *srutis* to be infinite[4]. Thus we see that all the sounds we use in music are *srutis*, and it is obvious that we do use really uncountable pitches in music. It is practically impossible to measure all the pitch variations of steady tones, gamakas, glides, etc.

The *srutis* are convenient steps of measurement of pitch, analogous to notes. We say that *Bhoop* has five notes. It does not mean that we use only 5 perfectly steady frequencies. It means we recognize 5 points where we can conveniently stand and measure the pitch. If we try to measure all the *meends*, *gamakas* used in singing or playing *Bhoop*, the pitches would be infinite.

To define these steps or *srutis* Sarngadeva gives a method. A string is fixed on a *vina* (harp) in such a way that it can pro-

duce its lowest pitch. Now, tune another string at a slightly higher pitch. But it must be so close to the first in pitch, that a third tone can not be introduced between them. Similarly tune a third string just above in pitch to the second, so that there cannot be introduced another tone between the second and third strings and so on. The strings so tuned are said to be one *sruti* apart. It is clear, therefore, that, according to Sarngadeva, *sruti* is the just noticeable difference in pitch. In modern language we may say that *sruti* is the *difference limen* for pitch. However, if we carefully try the experiment on a *swaramandal*, we can get many more than 22 *srutis* in an octave. In our preliminary experiments we could get nearly 40 tones between *Sa* and *Ga* !

Also, by modern experiments with pure tones, it has been found that a normal ear can discern a difference of nearly 3 cps to 5 cps in pitch. That is, if a tone is 240 cps, and another tone of 243 cps or 237 cps, the latter will be heard as different in pitch. But if the other tone is say 241 cps or 239 cps, the ear can not distinguish between these and 240 cps. If we take 240 as *Sa* and 480 as *Sá*, then about 80 (=480—240/3) different pitches may be made out. Of course, this is under experimental conditions with very accurate instruments in the laboratory with pure tones ! But under ordinary conditions, with complex tones, the number will be definitely less. Again, even if the number of different pitches within an octave which the ear can make out, may be more than 22, they may not be 'musically' different or significant.

In this connection we may refer to an experiment by Ellis (England, 19th Cent.)[6]. He took a stretched string with moveable bridges under it. By moving the bridge, the length of the vibrating string could be altered, thus changing the pitch of its sound. He found that to produce a just noticeable difference in the pitch of the string he had to shorten the length of the string by 1/32 of its *previous* length. For instance, let the wire be 1024 mm long. Let this be *Sa*; to get the next just noticeable pitch reduce the length by 1/32 of this, that is by 1024/32. The new length is 996 mm. The next length to produce a just noticeable difference in pitch will be 31/32 of this new length i.e. 996×31/32=964 mm. The next note will have a length 31/32 of this, i.e. 964×31/32 =932 mm. and so on, till we get *Sa* with length 512 mm.

We know that string length is inversely proportional to frequency. So, every time we decrease the length by 31/32 of the previous value, we are increasing the frequency by 32/31 of its previous value. If you actually calculate the number of such steps possible from *Sa* to *Ṡa*, you will find that there are nearly 22 steps!*

That is, by Ellis' experiment, the number of rough steps in pitch which can be distinguished in an octave are about 22. This is indeed a surprising agreement with the 22 *srutis* mentioned by our ancients!

The above experiment has an important point in it. That is this: *the difference in any sensation which can be perceived depends on the sensation already present in a person.* For instance, you take your tea with sugar every day and you taste it swcet. But, before drinking it, eat a few sweets. The same cup of tea does not taste so sweet now! That is, your sense of sweetness changed because of the previous sensation of sweetness already present. If you want to feel the tea sweet you will have to add much more sugar. Similarly, light a lamp in your room in the day time. It does not produce any noticeable difference in the brightness of the room. But the same lamp lighted at night appears so bright! Here again, your eye is not appreciably affected by the lamp in day time because of the sun-light already present. If you want the lamp to have any effect at all, you will have to make it much brighter. When a poor man with a salary of Rs. 100/- loses Rs. 10/- it is a great loss to him. But to a man who gets Rs. 1,000/- a loss of Rs. 10/- is almost un-noticed.

*For those who want to calculate these, here is the method. Let *Sa* be 1. The next audible '*note*' will be 1/x $\frac{32}{31}$. The third audible note will be (1 x $\frac{32}{31}$) x $\frac{32}{31}$. The fourth audible note will be (1/x $\frac{32}{31}$ x $\frac{32}{31}$) $\frac{32}{31}$ and so on. Now, *Sa*=2. How many steps of $\frac{32}{31}$ will it require to get *Sá*? That is, 1/x $\frac{32}{31}$ x $\frac{32}{31}$ x $\frac{32}{21}$...?=1.

Let this number be n.

$$\text{Then } 1 \times \left(\tfrac{32}{31}\right)^n = 2.$$

$$n = 21.98 \text{ or very nearly } 22.$$

Both have lost the same amount. The difference is due to the money they already possess.

The same thing happened in Ellis' experiment described above. Everytime the increase in pitch was by 1/32 of the immediately preceding pitch. It was not 1/32 of the original 1024 mm. That is, the sensation of pitch difference depends on the *previous* sound just heard. This is a familiar physiological process and is expressed mathematically as a logarithmic scale.

Now we shall examine a musical fact familiar to us. Let *Sa*=240 cps. Its *Pa* will be 360 cps. That is, we have ascended by 120 cps. Now take the upper *Sȧ*=480 cps. If we now ascend by 120 cps from *Sa* will we get *Pȧ*?

We certainly do not get *Pȧ*. Actually we have to ascend by 240 × 6/2 and reach 720 cps to get *Pȧ*. This is the meaning of our discussion above. From *Sa*=240 cps we ascended by 120 cps. But since 480 cps is a higher pitch, the same amount of ascent will not do. Our sensation is now 'higher' and hence our ascent also must be by a higher degree. Our sensation of *Pȧ* depends on the previous sensation.

This is perhaps the basic scientific principle in measuring musical scales by *srutis*. In the above examples, the interval was *Sa*→*Pa*. But the increase in frequency in both cases was not the same. In the first case we ascended by 120 cps and in the second by 240 cps. We, therefore, require a scale which has equal units for equal musical intervals. In the *sruti* scale both are equal to 13 *srutis*, as in the above example.

Of course, if we do not subtract the frequencies but express their relation by ratios, both will be found to be the same. For Pȧ= $\frac{360}{240} \approx \frac{720}{480} = \frac{3}{2}$. So, equal musical intervals are expressible by equal ratios.

However, it is not easy to work with ratios. We require a simple scale which can be easily used. And *sruti* scale is such a scale. It can be easily worked, for, *srutis* are 1) small in number 2) they can be added or subtracted and 3) equal musical intervals are equal in *srutis*.

There have been great many discussions on the nature and number of *srutis*. We need not enter into the merits and demerits of all these. We may note here the following:

1) Our ancients did not talk of frequency ratios. They talk of numbers which can be added or subtracted.

2) The ratios given by various authors for the 22 *srutis* are so close to one another that they may not make any practical difference. For example take the case of 1 *sruti*: We can get one-*sruti* interval as follows:

Subtraction of *Srutis*.	Ratio.	Savarts.	Cents.
4 - 3 = 1	$\frac{9}{8} \div \frac{10}{9} = \frac{81}{80}$	5	22
3 - 2 = 1	$\frac{10}{9} \div \frac{16}{15} = \frac{25}{24}$	18	70
3 - 2 = 1	$\frac{10}{9} \div \frac{135}{128} = \frac{256}{243}$	23	90
2 - 1 = 1	$\frac{16}{15} \div \frac{81}{80} = \frac{256}{243}$	23	90
2 - 1 = 1	$\frac{16}{15} \div \frac{25}{24} = \frac{128}{125}$	10	52
2 - 1 = 1	$\frac{135}{128} \div \frac{81}{80} = \frac{25}{24}$	18	70
2 - 1 = 1	$\frac{135}{128} \div \frac{256}{243} = \frac{32805}{32768}$	2	6

It is not necessary to remember all these numbers to understand the basic idea! We need note only that 1 *sruti* interval is equal to many ratios some of which have been given above. It is possible to obtain similarly differing ratios also for 2-*sruti* values.

Thus we have the important idea that *sruti* does not correctly measure a tonal interval. For when we say 1 *sruti*, it may mean any of the above ratios! It indicates a position in the octave. When we say 21st *sruti*, we mean the 21st position from *Sa*, where the octave is measured by 22nd position from *Sa*.

For instance, when some one asks, " How far is the post office from here," we may say "Oh! Just pass by 5 lamp posts and you will reach it." We definitely do not mean the lamp posts are at equal distances from one another. The lamp post is only a numeral indicative.

The *sruti* then may be considered an ordinal number. It shows the position of a sound on a scale of 22. The actual ratio is a cardinal number which shows the correct relation between two pitches. We may compare the *srutis* to the position of a

student in the class: he might have stood 1st or 5th or 22nd in an examination. This is his *sruti* number. The actual marks he gets in the examination is like the pitch ratios.

Again, imagine that you have to group students in a school according to their heights. Let us assume that we want them in 12 groups, starting with boys 5' tall to 6' tall. Then we can have groups like this: (1) 5' to 5' 1", (2) 5' 1" to 5' 2" and so on; till (12) 5' 11" to 6'. Now all boys who have heights 5' $1\frac{1}{4}$", 5' $1\frac{1}{2}$", 5' $1\frac{3}{4}$" and less than 5' 2" will come into group (2). We will call them second group boys, though their heights are not the same.

Similarly we divide the octave into 22 parts. In each *sruti* come all intervals which are very close, according to this scale.

Thus *srutis* are equal when they indicate a position in the octave but unequal when we express them as ratios.

In the discussion on *srutis* by various authors the following points will be found important:

1. *Are the srutis intervals or notes?*

Perhaps this is not so complicated as it seems.

Let us consider them as notes. We require 22 in an octave: That is, starting from *Sa*, the last note must be the 22nd as in this figure:

/ / / / / / / / / / / / / / / / / / /
Sa
/ / / /
Sȧ

The twenty third note is Sȧ which we do not count for it is a 'repetition' of Sa.

If the *srutis* are intervals, we must have 22 gaps in our figure, as below:

/ / / / / / / / / / / / / / / / / / /
Sa
/ / / /
Sȧ

The *Sa* comes after 22 intervals. Here we take into consideration the last note (*Sȧ*), omitting *Sa*. For, the first interval is

from *Sa* to *Re* (one *sruti*) and the last interval (22nd) is from *Ni* to *Sa*.

That is, in the first case *Sa* is counted but not *Sá*. In the second case *Sa* is not counted but *Sa* is taken into account.

2. *Are the srutis equal or unequal?*

Expressed as ratios, they are unequal. We have seen this particularly in the case of 1 *sruti* intervals. If they are unequal what are their mathematical values? Much discussion and difference of opinion obtains on this problem. However, most of these opinions are theoretical with very little practical evidence.

But we have also seen that when ratios are expressed as additive numbers, they are logarithmic and equal.

In other words, *srutis are both equal and unequal*.

In so far as they indicate a position in an octave (as ordinal numbers), they are equal. In this capacity they do not measure but show only a position in a series of pitches. But each position or *sruti* may have many close ratios which we measure. In this capacity they are unequal. Much confusion can be avoided by following this idea.

3. *Why are there only 22 srutis?*

This is a mathematical question for which many solutions have been offered. Some say that 22 *srutis* and 7 notes are closely related to the ratio of the circumference and radius of a circle (22/7). Some are of opinion that this is a small number which does not introduce much error when we change ratios into additive numbers.[7] We have already described Sarngadeva's and Ellis' experiment, where it was seen that roughly there are 22 distinguishable pitches in an octave.

References:

1. B. C. Deva, Transitive Elements in Music, *Nada-Rupa*, Jan., 1963, pp. 44 ff.
2. C. R. Sankaran, *Process of Speech*, Deccan College Monograph Series: 27, pp. 23 ff. (Poona, 1963).

3. Matanga, *Brihaddesi*, p. 4. (Trivandrum, 1928).

4. Kohala, quoted by Matanga in *Brihaddesi*. See commentary on 1. 28 (Trivandrum).

5. Sarngadeva, *Sangita Ratnakara*, Sect. 1. Ch. 3. Verse 12. (Adyar Library).

6. H. Helmholtz (Tr. A. J. Ellis), *On the Sensations of Tones*, p. 523 (Dover, 1954).

7. H. V. Modak, *Propriety of Dividing an Octave into 22 srutis*, Physics Sect., Indian Science Congress, 1961.

LOCHANA'S RAGATARANGINI

By C. S. Pant

The importance of Lochana's Ragatarangini was first brought to light in the 1st All-India Music conference held at Baroda in 1916. A brief survey of the work was made in it by the late Pt. V. N. Bhatkhande during the course of his paper well-known as 'A short Historical survey of the music of Upper India'. Only a small portion of the Ragatarangini was then published in 1918 from Arya Bushan Press, Poona. The name of the editor was D. K. Joshi, of the publisear B. S. Sukthankar, the main supervisor and inspirer of the project was Bhatkhandeji himself. A verse supposed to give the date of the work, namely 'भुज-वसु-दशमित-शाके श्रीमद्बल्लालसेनराज्यादौ ' had ever since that time caused a good deal of confusion among scholars. A complete edition of Lochana's Ragatarangini was published in 1934 A.D. from the Darbhanga Raj Press. It was edited by the Raj Pandit Baladeva Misra of Darbhanga. In the learned introduction the editor has settled the date of the work as being nearly the end of the seventeenth century.

In the All-India Music Conference of Lucknow held in 1936 I had read a paper on the subject in Hindi. This was circulated among some scholars and students for a time, was allegedly appreciated, but could not be published.

It is indeed unfortunate that extremely unfounded and misleading statements are still continuing to be made about the subject. In the introduction to his translation of the Natya Sastra of Bharata (Vol. II Chapters 28 to 36, Bibliotheca Indica, Calcutta, 1961), for instance, Sri Manomohan Ghose says about the Ragatarangini that, " it was composed by Lochana Kavi, the court musician of the King Vallalasena of Bengal. It was written in 1160 A.C., the year of Vallalasena's accession." "Songs of Vidyapati", Mr. Ghosh goes on to say, "available in the present text of the Ragatarangini are evidently a late interpolation and hence do not determine its date. (See footnote). He therefore

lived one generation earlier than Jayadeva the celebrated author of the Gita Govinda."

It is clear from these remarks that the learned writer has not gone through the Darbhanga edition of the Ragatarangini.

In order to remove the confusion of which the above is only one example, I would like to make some observations before this learned assembly.

The extracts and descriptions utilised by Bhatkhande in his papers and in his 1918 edition were supplied to him by his friend late Pt. Sri Krishna Joshi, (the present writer's maternal grandfather), as already acknowledged by the editor. The relevent extracts were copied from a manuscript in the possession of the late Sri Nagendra Nath Gupta, one of the old editors of the *Leader*, Allahabad.

The Darbhanga edition of 1934, on the other hand, is based on another manuscript and does not contain the verse 'भुज-वसु-दशमित-शाके श्रीमद्बल्लालसेनराज्यादौ.' One of my learned teachers Dr. Umesh Misra of Bihar who has enquired into this matter is of the opinion that this verse is not part and parcel of the actual Ragatarangini of Lochana, and is not found in other manuscripts of the work.

Let me now come to the author, his patrons, and the nature of the work. The Ragatarangini s in five chapters called Tarangas,

It begins and ends in Sanskrit verses, has also prose and verse passages in Sanskrit running throughout, but it is otherwise a veritable mine of information on a large number of songs in the Maithila dialect of Hindi—songs set to *Ragas* and *Raginis* of the so-called Hanuman-mata.

In the opening passage just after the usual '*mangalacharana*' the author speaks about the line of his patrons. Let me reproduce this—

चिरतरकृतयोगयोगिवृन्दैर्विपुलहृदि स्थिरचेतसा विमृग्यः ।
शमयतु दुरितानि भावकानां सुखसदनः कदनोऽसतां मुरारिः ॥ १ ॥
नारदप्रमुखैस्सिद्धैर्गीयमानस्समन्ततः ।
रागरङ्गः प्रसन्नोऽस्तु शङ्करः किङ्करे मयि ॥ २ ॥

यावच्छास्त्रविशारदेन शुचिना निःशेषमध्यापित-
स्तर्काम्भोरुहकाननैकभगवान्भानुर्द्धराधीश्वरः ।
सामन्तप्रकरोत्तमाङ्गपटलीनीराजितांङ्घ्रिद्वयी
साक्षादत्र महेश एव सुमहानासीन्महेशः कृती ॥ ३ ॥

सूनुस्तस्य सुधासमुद्रलहरीसूक्तिः कलानायको
विख्यातः कविताल्ताहृदि गतो हारो नरोत्तंसकः ।
आसीच्छासितदुर्जनः प्रमुदितो नित्यं प्रसन्नेश्वर-
स्सत्यार्थेन शुभङ्करः कृतिमतां नाम्ना धराधीश्वरः ॥ ४ ॥

एतस्यापि सुताः सुताश्च बहवो बह्व्यः कनीयान्पुनः
शीलौदार्यवशीकृताखिलजनो जीवातुरेकः क्षितौ ।
रामश्यामतराभिरामसुमहद्धामैकचित्तोऽभव-
च्छ्रीमत्सुन्दरभूपुरन्दरधराविख्यातकीर्तिः सुतः ॥ ५ ॥

तस्योल्लासिकलाकुलेन मुदितो नित्योन्नतस्सन्नतः
सूनुस्सज्जनरञ्जनः प्रतिपलं दुःशीलहृद्गंजनः ।
शोभाभिः कुसुमायुधस्य सुमहद्धिक्कारकारीतरां
वीरश्रीमहिनाथभूपतिलकः शास्तेऽधुना मैथिलान् ॥ ६ ॥

तस्यानुजोऽपि निजवैरिदलोद्भटानां न्यक्कारकारिधनुरायतपुङ्खकाण्डः ।
चन्द्राननो नरपतिर्द्धुनिगानसिन्धुराविर्बभूव गुणिराजगणैकबन्धुः ॥ ७ ॥

यो जागर्त्ति महीतले निरुपमस्सर्वासु पुंसां कला-
स्वासन्नेषु च कल्पपादपवदानन्दाय यो नित्यशः ।
तस्य श्रीनृपसुन्दरात्मजमहीनाथानुजस्याज्ञया
विप्रः कोऽपि सुवंशजो नरपतेः कीर्त्तिं तनोति प्रियाम् ॥ ८ ॥

किञ्चित्समाहृत्य कुतश्चिदन्यतस्स्वयं च संपाद्य पदप्रबन्धम् ।
वितन्यते लोचननामधेयद्विजेन सा रागतरङ्गिणीयम् ॥ ९ ॥

It is clear from the above verses, that Narapati, younger brother of Mahinātha, the then ruler of Mithila, was chief patron of Lochana, the author of the Ragatarangini. The three ancestors of this Mahinātha mentioned above are Sunder, Shubhankar, and Mahesh respectively, the last, namely Mahesh being the earliest. Mahesh, in fact, is well known as having got from Akbar the Kingdom of Mithila in recognition of his profound scholarship. He was a great scholar, author of many Sanskrit works and of some songs in Maithila and the Darbhanga rulers are all his

descendents. He is, further, known for an "Akbarnama" in Sanskrit, which, while its manuscript was on its way back to India Office Library, was noticed long ago by me at the Bhandarkar Oriental Research Institute, Poona.

The date of Mahesh or Mahesh Thakkur, according to one regional source, namely Mahamahopadhyaya Mukunda Jha Bakshi's "Khandabalakulaka Mithilabhashamaya Itihasa" is San 964 to 976. This 'San' is a local era of Mithila or rather Bihar and we have to add 593 to the Maithila 'San' to turn it into the Christian era. Thus Mahesha's date comes to 1556 to 1568 A.D. according to this source.

The date of Mahinātha, the then ruler and elder brother of Narapati, Lochana's patron, should, let us assume, coincide approximately with part of Aurangzeb's reign, because Mahinātha was the great-grandson of Mahesh, as Aurangzeb was of Akbar his contemporary. Now this is wonderfully corroborated by several 'Kulapanjis' or registers of genealogical tables, which is an important institution of Mithila. I give below the dates of Mahinātha and his brother Narapati, who later succeeded to his brother according to different Kulapanji's and some other sources and authorities. (The original dates are given in Maithila 'San' but I am hereunder giving the dates in Christian era by adding 593).

(A) Mahinātha : c. 1671 to 1692 A.D.
Narapati : c. 1693 to 1703 A.D.

(B) Mahinātha died c. 1690 A.D.
Narapati died c. 1703 A.D.

(C) Narapati c. 1678–1698 A.D., with some slight variations (Sir George Grierson, J.B.O. R.S. Vol. 3, Part iv, 1917. pp. 552–54).

(D) Mahinātha and Narapati : c. 1695–1705 A.D.
(according to an unpublished history of Mithila in Ms.)*

---

* The Kulapanjis or genealogical tables are a well-known institution of Mithila. It is the opinion of Dr. Grierson and so many other local authorities that these Kulapanjis began to be systematically maintained from generation to generation, from the time of Harasingha or Harasinghadeva the last Karnataka ruler of Mithila of the 14th century. (See J.B.O. R.S. vol. 3, part iv. pp. 552–554).

According to all the above sources the date of Lochana's patron falls between 1670 and 1705 A.D.

The editor of the Darbhanga edition of the Ragatarangini, viz.. Rajapandita Baladeva Misra gives us other interesting sources of information and corroborations also in his introduction,

(1) The author of the Ragatarangini, Lochanakavi, is also named as Mahopadhyaya Lochana Jha. He was son of Mahopadhyaya Babu Jha. His descendents were still living in the village 'Ujāna' (उजान) of Mithila, which is an Apabhramśa of Uddyāna (उद्यान).

(2) An old Talapatra ms. of *Naisahdhīya Charitra* in the Darbhanga Royal Library was copied by Lochana Kavi himself, and bears the colophon of his signature उद्यानग्रामवास्तव्य एकलाङ्गलवंशीयः श्री लोचनशर्म्मा शाके 1603 = 1681 A.D.

(3) Chandrakavi, a famous Maithila poet who was alive till the first decade of the present century records that he saw (a) Ms. of Ragatarangini bearing the date शाके 1607 = 1685 A.D. (b) AnotherMs. written by Lochana Kavi himself bearing the following verse at the end.

वेदबाहुरसक्ष्माभिर्लक्षिते शाकवत्सरे
बुधे भाद्रद्वितीयायां जातमेतत्तु पुस्तकम् ॥
उद्यान नगरान्तस्थ त्वरितस्य विलेखने ।
देवाल्लब्धप्रतीकस्य लिपिर्लोचनशर्मणः ॥

This is still another evidence of Lochana being a resident of Udyānagrāma (village Ujāna locally of Mithila), giving the date Saka 1624 = 1702. A.D.

Lochana has not only reproduced Maithila songs of Vidyāpati (14th century) but also of a host of later Maithila poets in different *Ragas* and *Raginis*. There are songs in Maithila composed by Lochana Kavi himself too. In one of these songs in praise of Goddess Durgā, Lochana prays for the welfare of his patron Narapati and his elder brother Mahinātha, "नरपति पति राखिय जगईश्वर करु महिनाथ सनाथे"— this being another evidence regarding Lochana's patrons Narapati and Mahinātha as already explained.

Thus, the statement * of Mr. Manomohan Ghosh in his introduction to his translation of Natyasastra Vol. II, that Lochana Kavi was a court poet of Vallālasena, the Sena ruler of Bengal, that he was earlier than Jayadeva, author of Gitagovinda and that songs of Vidyāpati in the Ragatarangini are a later interpolation is ludicrous, unfounded and grossly irresponsible. I may point out here that Lochana has referred to Jayadeva and his Padas, and the following is particularly interesting in the third chapter which is devoted particularly to local and regional *Ragas* and *Raginis* of Mithila—

अथ देशाखरागिणी। अत्र तु जयदेवदेशाख देवदेशाख इति भेदद्वयम्। जयदेवदेशाखे तु श्रीजयदेवः—

स्तनविनिहितमपि हारमुदारं सा मनुते कृशतनुरतिभारम् ॥ ध्रुवम् ॥ राधिका विरहे तव (इत्यादि सुप्रसिद्धम्)

(See p. 49 of the Darbhanga edition of Ragatarangini).

Lochana in his Ragatarangini has, by way of illustration of *Ragas* and *Raginis*, reproduced not only Jayadeva's and Vidyāpati's songs, but songs of as many as thitrynine poets including himself, all Maithila except Jayadeva.

In this connection we have to remember carefully that out of the five chapters or Tarangas four chapters or Tarangas of the Ragatarangini deal with Dhyanas (pictorial forms) and illustrations by means of songs (partly in Sanskrit, largely in Maithila) of the six principal *Ragas* and their thirty *Raginis* mainly according to the so-called ' Hanumanmata ', and with the local and regional, *Ragas-Raginis* and Sankirna Ragas of Maithila or Teerabhukti, rendering the book of great importance for the Maithila or Bihari variation of the Hindi language poetry and song. It is only the fifth Taranga or chapter which the author regards rightly as of wider or universal interest and application and which deals with the Mela or Samsthāna system based on twelve melas and their *Janya Ragas*, being mainly the northern variation of the Mela systems, with some common elements ; and also with *Sankirna Ragas* of wider prevalence introduced as

"अथ सकलदेशसाधारणगुणिगणप्रसिद्धरागसङ्कराः।"

---

* Based on Kshitimohan Sen: Gītavitāna-Vārsika, Vol. I, 1350 (Bengal Era).

The author informs us that he (Lochana) had also written another work named Rāgasaṅgeetasaṅgraha, to which he refers readers particularly for the topics dealing with aspects of Nibaddha Geeta (i.e. Prabandhas).

"एतेषां प्रपंचस्तु मत्कृतरागसंगीतसंग्रहेऽन्वेष्टव्य: ।"

The author while introducing the twelve Melas mainly based on Shuddha, Komala and Teevra varieties of the north Indian medieval scale says—

"वीणायां सर्वरागाणां स्वराणां संस्थितिस्तु या ।
तस्या वादनमात्रेण स्वरव्यक्ति: प्रजायते ॥
तास्तु संस्थितय: प्राच्यो रागाणां द्वादश स्मृता: ।
याभी रागा: प्रगीयन्ते प्राचीना रागपारगै: ॥"

This very passage is also found in the Hridayakautukam of Hridayanarayanadeva of Gadhādeśa (Jabalpur) of 1667 A.D. Hridayanarayanadeva adds one more Mela of his own invention named Hridayarama which Lochana is not prepared to accept, because it is not of wider interest.

We must now admit that it is not Hridayanarayana who has borrowed from Lochana but Lochana who has borrowed from Hridayanarayana, or both from a common source.

I say Lochana has borrowed from Hridayanarayanadeva because there is one more very important evidence. Bhavabhatta, the court-poet-musician of Anupasimha of Bikaner (1674 to 1709 A.D. according to Bhatkhande, but 1669 to 1698 according to K. M. Panikkar in his introduction to Anūpasiṁhaguṇāvatāra of Vitthalakrishna, edited by Kunhan Raja, Bikaner 1942) in his works named after his patron as Anupasangitankusha, Anupasangitaratnakara and Anupasangitavilasa has quoted from Ahobala, Srinivasa, and Hridayanarayanadeva and a host of other writers, but nowhere from Lochana or his Ragatarangini. Thus the date of Lochana and his patrons (A.D. 1670 to 1705) which has been established agrees and synchronises remarkably well with that of Bhavabhatta, who was his contemporary. Thus, the date of Lochana's writings falls between 1670 and 1705 A.D.

I am glad to point out that in spite of the fact that the complete Darbhanga edition of the Ragatarangini could not be

seen by the learned and renowned secretary of Madras Music Academy, Dr. Raghavan, who has remarkably come to the right date of Lochana as 1700 A.D., in his well-known paper "Later Sangita Literature" though I would now only suggest one modification, namely, with regard to Hridayanarayana, as I have already explained. Dr. Raghavan's suggestion that भुजवसुदशमितशाके or Saka 1082=1160 A.D. according to some is a local era is also interesting. As I have already pointed out, there is a local 'Maithila San' prevalant in Bihar which is obtained by subtracting 593 from the Christian era, or to which we have to add 593 in order to convert it into the Christian era. Thus, if we regard भुजवसुदशमितशाके or 1082 as मैथिल सन् we have it as equivalent to 1082 + 593 = 1675 A.D. which too agrees remarkably well with the date of Lochana arrived at above. But personally I am inclined to believe that the whole verse

'भुजवसुदशमितशाके श्रीमद्बल्लालसेनराज्यादौ ।
वर्षैकषष्ठिभोगे मुनयस्त्वासन् विशाखायाम् ॥'

is an interpolation, which, as I was informed by Dr. Umesh Misra, was just scribbled at the end of the ms. of which parts were supplied by my grandfather to Bhatkhandeji for his papers and the Poona edition of 1918 (of only a small portion of the work). Really speaking, Vallala Sena's date is 1158 to 1178 A.D.,* but the verse has nothing to do with Ragatarangini and is not found in any other ms. of the work.

To conclude, the most important points established are that (1) Lochana was a court-poet and musician of the rulers of Mithila—Mahinātha and his brother Narapati—particularly attached to the latter, and that his date of writing falls approximately between 1670 and 1705 A.D.

(2) He was a contemporary of Bhavabhatta (1674 to 1709 or 1669 to 1698), who, while he has quoted from Hridayanarayanadeva (1667), has not quoted from Lochana.

(3) Four chapters of the Ragatarangini or first four Tarangas deal with the *Raga-Ragini* systems, and the local and regional traditions of Mithila including some songs of Jayadeva, the

* History and Culture of the Indian People, Bharatiya Vidya Bhavan, Bombay.

author of Gitagovinda, and of Vidyapati and a host of as many as thirtynine poets who have composed songs in Maithila. These are no interpolations, but part and parcel of the original scheme of the work and its very life-blood.

(4) Only the fifth chapter or the last Taranga of the work deals with the system of twelve Melas or Saṁsthānas and their *Janya Ragas* based on the medieval north Indian Suddha scale equal to modern Hindustani Kafi Thata or the South Indian Kharaharapriya Mela—Melas based mainly on seven Shuddha and five Vikriti notes. These and the Sankirna Ragas described in this chapter are of wider interest and usage as distinguished from the local or regional varieties in the first four Tarangas or chapters.

These twelve Melas—or rather only eleven Melas—because the twelfth दीपक is supposed to have been lost by both Lochana and Hridayanarayanadeva (vide : सर्वैर्मिलित्वा दीपकोऽपि लेख्यः) have about seventyeight *Janya Ragas* attached to them in total.

ŚIVĀ GITI OF RAMAPANIVADA

L. S. Rajagopalan

It was while reading the book "Contribution of Kerala to Sanskrit Literature" by my friend Dr. Kunjunni Raja that I came across Śivā Giti of Ramapanivada. Knowing that it had not been published so far, I started making enquiries to get at a manuscript. Luckily I contacted (late) Sri Kuttamassery Narayana Pisharodi who had a portion of the manuscript copied from a palm leaf Grantha.

With that started an interesting period of study, search for the complete manuscript, and getting the musical composition set to notation. I have been able to get at the old palm leaf manuscript from Sri Raman Nambiar, one of the descendants of the author himself. Getting the Musical compositions set to notation proved unexpectedly difficult as my attempts to enlist the help of several leading musicians did not succeed. Finally I was fortunate in getting the active co-operation of my friend Vidwan Sri A. S. Panchapakesa Iyer, Principal, Rasika Ranjani Sabha Music School, Madras in getting the musical compositions set to notation.

Author

The author of Śivā Giti is Ramapanivada, one of the greatest poets of Kerala. He flourished in the 18th century. He has written several books of outstanding merit both in Sanskrit and Prakrit. He has been patronized by several kings and chieftains in Kerala.

The author belongs to the Nambiar community who are professional drummers, who assist the professional actors of Kerala known as Chakyars in staging Sanskrit dramas and conducting discourses on Puranic stories, known as Koottu. They play on a peculiar drum known as the Mizhava and since they play with their palm they style themselves as "Panivadas". Being a professional drummer it is no wonder that Ramapanivada has written a work on Talas known as 'Talaprastara'. Unfortunately it has not been published so far.

There has been a lot of controversy in Kerala about the identity of Ramapanivada. One set of scholars contend that Ramapanivada was identical with Kunjan Nambiar, the originator of 'Ottantullal' in Kerala. Another set of scholars hold that Ramapanivada and Kunjan Nambiar are different persons, but may be they were close relatives. The present trend of opinion seems to be that they are different persons.

Ramapanivada belonged to the Kalakkathu family of Killikurissimangalam village which is near Lakkiti Railway Station in Palghat District. He has written several kavyas like Raghaviya and Vishnuvilasa, several dramas like Sita Raghava and several stotras. Of interest to music lovers are his Talaprastara and Vritta Vartika dealing with Talas and metres. There is one musical work called Gita Ramam said to be written by him but some scholars dispute this. However, there is no dispute that Śivā Giti is written by him and I am sure you will agree with me after listening to the demonstration which my friend Sri Panchapakesa Iyer is arranging that there can be no difference of opinion about its fine quality and musical value.

Ramapanivada belongs to a period prior to that of Tyagaraja. Kathakali (or rather Ramanattam) was already in existence at Ramapanivada's time. Kunjan Nambiar in his Tullal works has made fun of Kathakali troupes. The Kathakali compositions which are popular now were not in existence at that time, however.

Apart from Kathakali compositions there do not seem to be any classical musical compositions of that period other than Śivā Giti. That should give it a special value. Earlier to the works of Maharaja Swati Tirunal the only musical compositions of Kerala, other than Kathakali works, where the Tala and Raga are laid down by the composer himself and where there is a regular Pallavi and Charanas, are the Krishna Giti of Manaveda and the present Śivā Giti.

I believe it is the well founded opinion of many that if a musical composition has to be good the author has necessarily to be a Bhakta. As already mentioned Ramapanivada has written several stotras like Mukunda Sataka, Siva Sataka, Surya Sataka

etc., besides his kavyas on puranic themes. The slokas and songs in the Śivā Giti also will bear out the fact that the author was a profound Bhakta.

The Work

Śivā Giti is a musical composition modelled on the famous Ashtapadi Gita Govinda of Jayadeva. There is one (sometimes two) sloka followed by a musical composition of five stanzas. Since all the songs have five charanas the work is also called Panchapadi. This, however, is not a name given to it by the author. Unlike Gita Govinda, however, no story is developed in it. The verses and songs are in praise of the Bhagavati of Mukkola Temple.

Mukkola (known as Mukkūthala in official village records) is a village near Ponnani in Kerala State. There are a group of temples there, the important one being that of Ambā or Vishnu-māyā. The story goes that Sankara Bhagavatpada when passing by the place had a vision of a lustrous image. He did penance there and Vishnumāyā appeared before him and blessed him. At Sankara's request she agreed to remain there as a 'Svayambhu Vigraha'. There are three temples there. Melekkāvu Bhagavati or Vishnumāyā, Kizhekkavu Bhagavati or Durgā and Kannenkavu Bhagavati or Bhadrakālī. Of these the Melekkāvu Bhagavati's temple is the most important.

It is the general belief that those who regularly pray at the Melekkāvu temple would get their desires fulfilled, whether it be wealth, issues, proficiency in letters or arts, or what one wills. The temple therefore used to attract the literary personalities of Kerala. Melputhur Narayana Bhatta, the famous author of Nārā-yaṇeeyam on Guruvayoorappan was a devotee of this temple and he has composed seventy verses describing the feet of the Goddess. The work is known as S'rīpāda Saptati.

The famous Uddanda Sastri makes an inspiring reference to this temple and the deity in his Kokilasandesa (part I stanza 77). In Bringasandesa of Vasudeva also there is reference to this temple. It is therefore not surprising that Ramapanivada also thought of composing songs in praise of this Bhagavati.

The name Mukkola seems to be the slang expression for Mukkavala meaning junction of three roads. Its name has been Sanskritized as Muktisthala, which in Malayalam has become Mukkuthala in official records. I have visited the temple recently. I am sorry to say it has lost its old glory, and it is in a neglected condition. It is a pity that the H.R. Endowment Board continues to neglect it. In the fifth stanza of each Panchapadi, Ramapanivada refers to the deity as Muktipuravasini, Muktipuresvari etc., and prays for her blessings.

The first mention about Śivā Giti seems to be in the Malayalam work Kerala Sahitya Charitram of Mahakavi Ullur Parameswara Iyer. The author refers to this work only as Panchapadi and does not mention the name Śivā Giti, which is the name given to it by Ramapanivada. Sri Vadakkumkoor Rajaraja Varma Raja has dealt with Śivā Giti in detail in his book Keraleeya Samskrita Sahitya Charitram. Sri Raja had access only to the portion of the copy of the manuscript with (late) Sri K. N. Pisharodi. To my knowledge no one has attempted to set these songs to notation so far.

Śivā Giti consists of six cantos, each Canto having six songs. There are eight or ten slokas in each Canto. The slokas are in different metres. Most slokas also have some musical value and can be recited in a Raga or as Ragamala.

The first two cantos are styled Angavarnana Prakarana by the author himself. The author gives a head-to-foot description of Devi in the various songs.

In the palm leaf manuscript obtained by me the first two songs (in Nata and Bhairavi) are lost since the palm leaves are damaged. The ragas of the songs are seen. The Tala of the first song is seen but not of the second. The third Panchapadi describes Parvati's tresses, the 4th and 5th her eyes, the 6th her face, 7th and 8th her breasts, 9th her arms, 10th her waist and 11th and 12th her feet. The interspersed slokas also deal with the description of various parts of her body.

The 3rd canto is called by the author himself as Sankeerna Varnana. It is a miscellaneous description of the Devi's sportive

grace, the beauty of Her person, Her sweet smile, Her glances and Her greatness. The song in Saveri :

चरणम्—इन्दुपादसिन्दुवारकुन्दकन्दलीतुषारवन्दनीयमन्दहासभासमानया ।
मन्द्रमन्द्रगानकेलिलालितालिपालिपाणिनालिकावलम्बरम्यधीरयानया ।

पल्लवी—लीलया जितं तवाम्ब शैलकन्यके पालयानया जगन्ति लोकनायिके ।

For cantos 4, 5 and 6 the author has not given any particular title or heading unlike the first three cantos. In canto 4 the first portion deals with the prowess of Her arms and Her heroic exploits and the fight with the demons. In the second portion, the songs are, mainly prayer and stuti.

Panchapadi No. 20 in Ahiri/Kapi describing the fight with the Asuras can well be used even as a marching song.

चरणम्—निशितकाण्डखण्डितारिरुण्डखण्डमण्डितं निशिचरीपिशाचषण्डताण्डवानु-
हिण्डितम् ।

पल्लवी—चण्डिके तत्रातिभीममाजिभूतलं चण्डवातवेगपाटिताचलम् ।

Panchapadi No. 25 in Ganakuranji Raga where the poet prays to rid him of all fear and inauspicious things has a very good alliteration and sound effect.

चरणम्—कमलवासकरसरोजकौशलीविशेषसीमकामनीयकाभिराम कोमलानने ।
कमलनाभकामिनीकरारविन्दलालनीयकेलिपङ्कजानुवादिलोललोचने ॥

पल्लवी—शशिकलाकलापरमणी शमय मे भयम्
अशिवशान्तये भजेम तव पदे वयम् ।

Canto 5. Canto 5 consists mainly of prayer songs. Panchapadi No. 26 in Devagandhari raga is a fine piece.

चरणम्—शशिकरसुन्दरमन्दहासामृत शिशिरितलोकमुदारम्
प्रशिथिलकैशिकतरलमणीचकपरिमलचारुसमीरम् ।

पल्लवी—ललितं विलसति गिरितनये ते पुलकिनि निकटनिवासिनि नाथे ।

In Panchapadi No. 28 the poet chides people who spend their time waiting on kings in pursuit of wealth, instead of praying to Her. In some of his other works the poet has acknowledged the patronage of some kings. Evidently Śivā Giti is composed not for the patronage of any king. Research workers may get some point here to decide whether this was composed during the earlier or later part of the poet's career. In Panchapadi No. 29 the poet prays

that the song may contribute to the delight of men. गाथेयं जनानन्दं तनुताम्.

Canto 6. This is the last canto. The Panchapadis in this are also prayers. The last song No. 36 is a Mangalam in Gummakamboji raga कुरु मे पार्वति मङ्गलं गुरुतरमम्ब सुमङ्गलम् ।

In the last stanza the poet adds his name or Mudra.

मुक्तिमहापुरवासिनि भगवति मोदमुपेहि निकामम् ।

मुक्तिकरी मम भव भुवनेश्वरि मामिह पालय रामम् ॥

As already mentioned, unlike Gita Govinda there is no story developed in the Panchapadi. Though one cannot claim that Śivā Giti has reached the excellence of Jayadeva's work, nevertheless, the poet has done a good job of matching sound with meaning and imparting an excellent musical value to it. In Gita Govinda there is no Dwitiyakshara-prasa but in many of the songs and verses of Śivā Giti this is found, probably because of the Kerala background of the author.

Ramapanivada had also another similar composition to keep as a model. This is the 17th century work Krishna Giti of Manaveda, a Zamorin who reigned in Calicut between 1655 and 1658. Krishna Giti describes the story of Krishna's life in eight cantos. This is also modelled on Gita Govinda and contains verses and songs. It is intended to be acted and is enacted at Guruvayoor temple regularly.

It is the belief of many that this Krishnanattam was the precursor of present day Kathakali of Kerala. Though the dance portion of Krishnanattam is presented well, I am sorry to say they are completely neglecting the musical side. It is a pity that such a good work is thoroughly spoiled by bad handling because no one listening to the songs in the way they are rendered now will attach any musical value to the work. In fact, however, Krishna Giti has a lot of intrinsic merit. Manaveda was a learned Grammarian and one would find some difficult usages in his work. Ramapanivada has, however, no such bias in favour of grammar. Śivā Giti is not intended to be enacted as there is no story value in it. It may have been originally intended to be sung at the sopana of Muktisthala temple during poojas.

The Talas used

Out of the 36 Panchapadis, the tala of one is not known, as the manuscript is damaged. The talas of the remaining 35 are known and can be tabulated as follows :—

Ekatala 6; Panchakarika 9; Champa 8; Dhruva 3; Atantha 8 and Kundanachi 1.

(1) *Ekatala* is the same as the Ekatala of Carnatic music: usually this is a tala of 4 matras.

(2) *Panchakarika* or *Panchari* is a tala in 6 matras and is equivalent to the Roopaka Tala of Carnatic music. It is in this tala—rather a 16 multiple of this tala having 96 matras—that the drums (chendai) are played for Elephant Processions inside temples of Kerala. It is known as Panchari Melam. For Procession outside the temple a different tala known as Pandi Melam is used.

(3) *Champa tala* is the Jhampa Tala of Carnatic music. This has 10 matras.

(4) *Dhruva Tala* is also the same as the Dhruva tala of Carnatic music. This has 14 matras.

(5) *Atantha Tala* is a tala in 14 matras and is equivalent to the Ada Tala. This tala has a greater number of matras than others generally used in Kathakali. This Atantha tala is usually used in all descriptive and slow moving dances in Kathakali. The word Atantha has, therefore, become synonymous with anything that is slow moving in Kerala.

(6) *Kundanachi*. The word Kundanachi seems to be the Malayalam version of the Sanskrit word "Kundranachi" which is the name of an animal belonging to the lizard family. The "Uḍumbu" whose skin is used in Mridanga is also a kind of lizard. Kundranachi is mentioned in Taittiriya Yajus Samhita 5th Kanda, 5th Prasna, 54th panchadi.

वसूनां कपिञ्जलो रुद्राणां तित्तिरी रोहित् कुण्ड्रृणाची गोलत्तिका ता अप्सरसां

I suppose there may be similarity of cadence between the matras of the tala and the gait of the creature. Probably because of its connection with the apsaras, it is given as a name for a Tala also. Only one Panchapadi in Padi raga is composed in this Tala. This Tala is rarely met with now. Kunjan Nambiar

has mentioned it in his 'Ottanthullal' Harini Svayamvaram. He uses it in connection with the dances of celestial damsels. Here the connection between Kundranachi and Apsaras mentioned in the Yajurveda becomes significant. He says it has 12 matras and describes it as follows :—

Kuṇṭanācci tāḷam akuṇṭham āya meḷavum iṅṅanē
Raṇṭu kūṭṭavum ottu vareṇam
kaṇṭavarkku kautukam uṇṭu tānum
etrayum āyatukoṇṭu nalla kīrttīyum uṇṭām etc. etc.

He continues the specifications of the tala as follows :—

सद्रुता लघुद्वयी सद्रुता लघुत्रयी pinn atha
सद्रुता लघुद्वयी pinne सद्रुतं प्लुतं पुनर् ittaram svarūpam atākina
vastu tān itinennariyeṇam

This tala is also mentioned in the Talaprastara of Ramapanivada, where he mentions it as follows :—

द्रुतो लघुद्वयं दश्च लत्रयं च ततो द्रुतः ।
लघुद्वयं द प्लुतौ च ताले घण्टारवाभिधे
द्वादशमात्रः घण्टारवं कुण्टनाच्चि ॥

A manuscript of Talaprastara was available at the same place where I got the manuscript of Śivā Giti.

This description is the same as that given by Kunjan Nambiar. Ramapanivada also mentions that Kuṇṭanācci tala is a variety of "Gandharva" tala. Gandharva also is the name of a raga. I suppose there are several names which are common to both talas and ragas.

Adi Tala which is known as Chempata Tala in Kathakali—and very frequently used also—is conspicuous by its absence in Sivā Giti. It is a surprise as to how this Tala has not been used at all.

The Ragas

One peculiarity is that the 36 Panchapadis are composed in different ragas, but in 8 Panchapadis there is a choice of the ragas and there is repetition of ragas only in these.

Canto 1 : The following ragas are used :—Nata, Bhairavi, Mukhari, Samanta Malahari, Pantuvarali and Sowrashtram.

Canto 2: Malavagowla, Kedaragowla, Ramakriya or Kandaram, Madhyamavati, Nathanamakriya or Padi and Sankarabharanam are used.

Canto 3: Saveri, Desakshi, Kandaram, Kalyani, Todi, Bilahari or Punnagavarali are used.

Canto 4: Gowlipandu, Ahiri or Kapi, Kamboji, Revagupti, Saranga or Saveri, and Ganakurinji are used.

Canto 5: Maruva Dhanyasi or Suratti, Devagandhari, Malahari or Pantuvarali, Indisa, Bhupalam and Varali or Mohanam are used.

Canto 6: Neelambari, Padi, Useni, Vasantha Bhairavi or Mukhari, Kedarapandu, and Gummakambhoji are used.

There are some peculiarities in the nomenclature used. Apart from such changes of La into Da (i.e., Varali is mentioned as Varadi), Kamboji is called Kamodari in all old Kerala texts. Gummakambhoji is called Kumbhakamodari and it is in this raga that the last Panchapadi, the Mangalam is composed. Maya Malavagowla is referred to only as Malagowda. Nathanamakriya is called "Natharamagri", Ramakriya is called 'Ramagri'. In passing I would also mention that Yedukulakamboji is called Erikkilakambodari in Kathakali texts. Dhanyasi is mentioned as Dhanasi and the one in Maruva Dhanyasi in Śivā Giti is mentioned as Mara Dhanasi.

It is to be noted that one song is composed in Pantuvarali and another one in Ramakriya. In some of the text books it is mentioned that Ramakriya was an old name for Pantuvarali. It is not reasonable to imagine that Ramapanivada composed two songs in the same raga giving different names to it. It has been already pointed out that the 36 songs are composed in different ragas and there is repetition only when the choice of a raga is given to some of the Panchapadis. Hence I would put it that in Kerala of Ramapanivada's time Ramakriya and Pantuvarali were different ragas. I would also mention that Attur Krishna Pisharodi in his book 'Sangeetha Candrika' gives the Arohana and Avarohana of Ramakriya as

Sa ga ri ga ma pa dha ni sa
sa ni dha pa ma ga ri sa

Professor Sambamurthy mentions in his text book that Bhupala is referred to in Sanskrit texts as "Revagupti". I would mention that Ramapanivada has composed one Panchapadi each in Bhupala and Revagupti. So even in his time these two ragas apparently were different entities, as at present. I would also point out that Ramapanivada has composed one Panchapadi each in Mayamalavagowla and Nathanamakriya.

The following ragas used in Śivā Giti seem to be peculiar to Kerala and I have not been able to trace their equivalents in Carnatic music.

Kedarapandu: In the Sangeetha Chandrika of Attur, this raga is mentioned. Sri Attur is one who does not accept the Melakarta system of Venkatamakhi. He has formulated his own system which is probably similar to that of Bhatkande. From the details given in Sri Attur's book I could gather that Kedarapandu will be a Janya of Sankarabharana having Arohana sa ri ga ma *pa ni* sa and Avarohana sa ni dha pa ma ga ri sa.

Kanakurinhi: Sri Attur mentions that Kanakurinhi is rather a slang expression and should be called "Ganakurinji". In Sanskrit the name would be "Ganakurangi". This also is a Janya of Sankarabharana with Arohana sa ri ga ma pa dha ni sa and Avarohana sa ni dha pa ma *ga ri ga* sa.

Padi: This raga sung by Kathakali artists appears to be a bit different from that mentioned in Carnatic texts.

Kandaram: This is probably the same as Ghantarava, in which case there seems to be a lot of vakra prayogas, the way the Kathakali artists sing it today.

Indisa: This raga is sung in Kathakali but even the top artists are unable to give its Arohana or Avarohana or name its Karta Raga. It is found in folk tunes and Kilippatus. Some are of opinion that it is not even a complete raga but may be termed only as a folk tune. Looking at the selection of ragas by Ramapanivada, I am inclined to believe that Indisa must have been a full-fledged raga which unfortunately has not been properly codified and so lost to the present generation.

Samantamalahari : This is mentioned as Samantalahari also in some other texts. I find it mentioned in the Krishna Giti of Manaveda. However, I have not been able to get any information about this raga pattern.

There is considerable scope and need to go into the details of these rather obscure ragas and fix their proper Gamut. It is likely that some information can be had from Tamil Pans and Tirams as there had been so much of cultural and political contact between Kerala and Tamilnad in olden days ; e.g., even in present day Carnatic concerts the following ragas are only infrequently met with :—Gowlibantu, Revagupti, Maruvadhanyasi, Malahari, Padi, Gummakambhoji, Desakshi etc. Ramapanivada has composed only this one musical composition (the authorship of Gitaramam is disputed). If he has, therefore, chosen to use these ragas I would put it that it goes to show that these ragas were very popular in the 18th century in Kerala.

In present day Kathakali compositions the following ragas are frequently met with: Anandabhairavi, Dhanyasi, and Yedukulakambhoji. These ragas are conspicuous by their absence in Śivā Giti. I feel that students of history of music will find some interesting points in a study of the ragas used in this work. I believe it will also go to show that Kerala had no separate system of music other than Carnatic music and that what little difference one comes across in Kathakali or in the so called 'sopana sangeetam' (temple music) is only a style or Bhani of a particular region. Some changes can always be expected when music is learnt merely by listening without any co-ordinating scientific theory. In the recitation of Puranas in Malayalam, just like in Tamil, various ragas are used and such songs are known as Kilipattu. Various ragas were used in old Kathakali songs also. These were being sung in the Kerala style or Bhani of singing. The same style, may be with some changes, continues to be adopted even today. Hence the search for these old ragas may be made in these two.

I am glad to note that of late there is a tendency to look into the theoretical background and codify the ragas in a proper manner in Kathakali also. This august body can contribute much

technical skill in this regard and I hope some members of this Academy will take up the matter in right earnest.

I have already mentioned that in each Panchapadi the deity is addressed as Muktipuravasini etc. in the fifth charanam. Therefore there is a Sthala mudra in every song. As already mentioned the Mangala song is in Gummakambhoji. Probably this is the only example of a Mangala song in Gummakambhoji raga.

There are Raga Mudras in two songs. The one in Kalyani begins कल्याणिनी नवतामरसोदर etc. The one in Saranga starts सारङ्गनयने.

I am grateful to the President and Members of the Academy for the opportunity given to me to present this paper. I am particularly thankful to Dr. Raghavan for the interest shown by him. I also wish to place on record my grateful thanks to Vidwan Subbarama Pattar, Prof. S. Hariharan and Vidwan K. N. Pisharodi for the help and guidance given to me and Sarvasri K. P. G. Nambiar, K.P.N. Nambiar and Sri K. Raman Nambiyar in assisting me to obtain the manuscript. If these songs appeal to you the credit for it is as much due to Vidwan Sri A. S. Panchapakesa Iyer as to the author.

In conclusion I cannot do better than quote the refrain from the last Panchapadi with a slight change. कुरु नः पार्वति मङ्गलं गुरुतरमम्ब सुमङ्गलम् ।

INFLUENCE OF WESTERN MUSIC AND HINDUSTHANI MUSIC ON KARNATIC MUSIC

N. Rajagopalan

In our Bharata Desa both Karnatic music and Hindusthani music are flourishing in all splendour for the past hunderds of years. So also is Western music flourishing in Europe, America and other countries. Hindusthani musicians and Western musicians have been visiting our Dakshina Bharata Desa giving us opportunities to listen and appreciate their Music. Our contact with their Music brought about by their periodical visits naturally lead to some enrichments in our Karnatic Music. It is not meant however that our Sangita lakshanas and Sangita sampradayas were violated in any manner but adhering to the principles of Karnatic music our composers have added to our music some new ragas in the shape of compositions in those ragas and some new principles of aesthetic beauties in the tone-paintings of our Karnatic music. Let us consider firstly the influence of Western music on our Karnatic music. Tyagaraja composed the songs Raminchuvaru in the raga Suposhini, Manaviyala in the raga Nalinakanthi and Vinana in raga Prathapavarali in appreciation of the English Band Music. Similarly Patnam Subramania Iyer composed the song Raghuvamsasudha in the raga Kathanakutuhalam. These ragas were created by their composers and the songs composed in these ragas give us something of the genius of Western music. A new type of composition called ' Note ' became popular and Dikshitar composed the ' Notes ' Ramajanardana, Saktisahita Ganapatim, Syamale Meenakshi and many others in the raga Sankarabharana which is the Major scale of Western music.

The violin which is very much used in our concerts is a gift to us from the west. So also is the clarionet which is used nowadays for concert purposes. In addition to the clarionet the English Band consisted of such wonderful instruments like the Trumpet, the Bassoon, the Saxophone, the Oboe, the Trambone and many others. On the model of the English Band groups of

Karnatic Band were formed in our country many years ago. The Nadamuni Band and the Balaraman Band were two outstanding examples. Many groups of Karnatic Orchestra were also formed many years ago. But the Karnatic Orchestra gradually disappeared completely. Karnatic Band though employed even now in our marriage processions and Temple Festivals is getting gradually discarded and eventually will disappear. The difficulty for the Karnatic Band and Karnatic Orchestra is that except for the few songs mentioned earlier, all the songs of our great composers fall flat when played by them. Songs like Evarani in Devamrutavarshini, Nadopasana in Begada, Koluvamaregada in Todi, Mamava in Varali and many other songs cannot be played at all by the Karnatic Band or the Karnatic Orchestra to any satisfactory level. The only way to revive the Karnatic Band or the Karnatic Orchestra is to make available for them a new type of compositions (as explained in my article on light classical Music in the Music Academy Journal vol. xxxiv) called Bhava Geeta Kirtanas and Swarajatis. We will discuss this in detail on another occasion.

Let us consider how Karnatic music has benefitted by its contact with Hindusthani music. Dikshitar adapted the raga Yamankalyan of the Hindusthani music and composed the song Jambupate in Yamunakalyani, adapted Hindusthani raga Sarang and composed the song Rangapuravihara in Brindavana-saranga. He also adapted the Hindusthani raga Kedar and composed the song Parimala Ranganatham in Hamirkalyani. Tyagaraja composed the song Manamu leda in Hamirkalyani. Patnam Subramania Iyer composed the song Venkatasaila in Hamirkalyani. Muthiah Bhagavatar adapted the Hindusthani raga Sohni and composed the song Nidu mahima in Hamsanandi. When we hear these songs we are able to appreciate something of the genius of Hindusthani music. Karnatic music also gets enriched by these new ragas with the new compositions in those ragas. Some of the Hindusthani ragas like Behag, Khamas, Bhimplas, Bagesri and Pilu have been adapted and songs in these ragas are familiar in our Karnatic music concerts. Our Harikathas abound in songs in these adapted ragas.

We are having nowadays many opportunities of coming in contact with Western music and Hindusthani music. Our sabhas arrange regularly concerts of Hindusthani music and the Madras Musical Association and the Max Mueller Bhavan regularly arrange concerts of Western music. Musicologists of both Hindusthani music and Western music read papers with demonstrations on subjects connected with their music during the Annual conferences of the Music Academy. Let us hope that by the Grace of the Almighty such contacts will benefit not only Karnatic music but Hindusthani and Western music also.

CHANTS IN MEDIEVAL EUROPEAN MUSIC

Jon B. Higgins, U. S.

I am indeed grateful to Dr. Raghavan and his distinguished colleagues of the Madras Music Academy for inviting me to speak before today's Conference gathering of musicians, scholars and *rasikas*.

As a student of both Western music and Karnatak music, I am often asked to compare the two systems. Today, however, I should like to describe and illustrate examples from the Medieval Period of European music, in which melodic and rhythmic elements still dominated Western musical thought and performance.

Among the many Indians with whom I have talked about Western music, very few realize that the Harmonic System of this music dates only from approximately the Twelfth to the Twentieth Centuries, and is today largely abandoned by serious composers. Many musical directions are now pursued in the West. During the early decades of this century the monolithic Harmonic System (an accumulated product of nearly 900 years) was split asunder, and although some of our most respected composers still cling stubbornly to Nineteenth Century musical dictates, other younger musicians have been lured in a multitude of new directions. Many, living in a world where traditions are established and dissolved practically within the same breath, distrust anything remotely fixed or stable. Others, and I am one, have taken advantage of today's increased mobility, and are eagerly exploring non-Western musical cultures in which tradition has survived by keeping within itself sufficient room for change and spontaneous innovation. However, my task today is not to chronicle contemporary musical goings-on, but to point out that at an earlier time our music was not, perhaps, so different from Karnatak music as it appears to be today.

Without further introduction, then, I would like to give you a brief idea of how European religious chant developed and, with the help of a few examples, what it may have sounded like.

Perhaps some references to the earliest Roman and Greek music will be helpful in establishing an historical perspective. Three fundamental ideas about music from the ancient Roman world played an important role in determining later developments. First, there was the concept of music as a pure, unencumbered melodic line to be played or sung by a soloist, or by a group of musicians in unison; second, words were thought to be intimately linked with melody, especially in determining rhythm and meter; and finally, the Roman philosophy of music regarded it, *not* as a system of beautiful sounds to be experienced in isolation from the spiritual and social aspects of life, "but rather as an orderly system interlocked with the system of nature, as a force capable of affecting human thought and conduct." [1]

The Greeks were especially fascinated with the casual relationships between music and human behaviour. In a passage from the *Republic*, Plato discussed the role of music in his "ideal society", as a part of long conversation with Glaucon, a contemporary authority on musical matters.

> "'And is not for this reason, Glaucon,' said I, 'that education in music is most sovereign, because more than anything else, rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary? And further, omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music, and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good. The ugly he would rightly disapprove of and hate while still young and yet unable to apprehend the reason, but when reason came the man thus nurtured would be the first to give her welcome, for by this affinity he would know her.'

1. I wish to gratefully acknowledge Professor Donald Jay Grout's *History of Western Music* (New York: W. W. Norton and Co., 1960), from which I obtained the historical information and quotations found in this lecture-demonstration.

'I certainly think,' said Glaucon, 'that such *is* the cause of education in music.'"

Another definite influence, interesting to us in that it came from the East, originated in Byzantium, now known as Istanbul. This famous city was rebuilt by Constantine in 330 A.D. as the capital of the reunited Roman Empire. When the Empire was once more divided in 395 A.D., Byzantium became the capital of the Eastern Empire, and remained so for over 1000 years. Because of its ideal geographical location, the city enjoyed a flourishing culture in which Greek and Oriental influences interacted. Byzantine hymns became highly developed and complex in construction, and combined texts of Christian scripture with melodies of a distinctly Eastern origin. "The units of . . . (musical) structure were not a series of notes organized in a scale, but rather a group of given short motives (or characteristic phrases); from these the singer was expected to choose certain motives and combine them to form his melody. Some of the motives were to be used for the beginning, some for the middle, and some for the end of a melody, while others were connecting links; there were also standard ornamental formulas. The singer's originality consisted in the way he combined the motives and varied them with ornamentation." These hymns called *kanones,* were an integral part of the Byzantine Church, and continued to influence Western Church music until the final church schism, or separation in 1054 A.D.

Other influences on the West from Hebrew music, and from Syria, Greece, and Egypt have been suggested, but the relative importance of these contributions is as yet uncertain. One general tendency, however, is clearly discernible in this vast cross-cultural movement. Many of the Eastern chants were highly ornamented, with frequent opportunity for improvisation, and some were even based on Oriental scale patterns with chromatic intervals. In importing elements of this music, the Western Church tended toward ordering and simplifying to the point where most oriental characteristics were lost.

The music about which I am now talking was the official music of the early Christian Church; although many secular songs are known to have influenced the writing of these chant

melodies, it must be remembered that the distinction between secular and sacred was a real one. The reason for this may be seen by examining the position in which the Church, still relatively unknown in the Third Century, found itself. It was a minority group faced with the enormous task of converting the entire population of Europe to Christianity. Consequently it had to draw clearly understood lines between the Christian community and the surrounding pagan society, and emphasize the subordination of all things—even the arts—to the eternal welfare of the soul. "The Church, like an army going into battle, could not afford to carry excess baggage in the shape of music not strictly necessary to its task."

In the words of a contemporary observer, "Only that music is good which, without obtruding its own charms, opens the mind to Christian teachings and disposes the soul to holy thoughts." One important corollary to this point of view was that all music without words was excluded. Yet early Christians, reading the Old Testament, found repeated references to the psaltery, harp, organ and other musical instruments. How, they asked, was *this* to be explained? Church officials, resourceful as useful in the art of the rhetorical nuance, called upon Allegory to calm their doubts. Such references to instruments, they claimed, must not be taken literally. "The tongue is the 'psaltery' of the Lord... by the 'harp' we must understand the mouth, which is put in vibration by the Holy Spirit as by a plectrum...the 'organ' is our body.'"

However, Church music was not the only music which people heard; the theater and the market-place provided daily entertainment of a strictly secular and often instrumental sort, melodies and songs which expressed people's gaiety and sadness, the erotic and tragic aspects of their lives, and these were enormously popular. The Church Fathers, naturally, had a great deal to say about such music, though controlling it was something else again. "Better to be 'deaf to the sound of instruments' than give oneself up to those 'diabolical' choruses, those 'lascivious and pernicious songs' ... 'Is it not absurd that they who have listened to that mystical voice of the Cherubim from Heaven should deliver their ears over the dissolute songs and ornate melodies of the theater?'

Before going into an actual description of the early chants, it is necessary to present a little of Western musical theory, specifically the origin of the eight Church Modes, or scales to which all chants were composed. Here the influence of Byzantine music is most strongly felt; for in creating their scale system, theoreticians started by examining the Byzantine *echoi*, or collections of melodic motives (those characteristic phrases which I mentioned earlier). Using these motives, they determined the scales out of which the respective groups of motives were formed, and fitted to them the names of early Greek scales. Unfortunately, each of these processes seem to have been based upon a misunderstanding of both the Byzantine and Greek musical systems. For if the Byzantine motives originally evolved without basic scales already established (which seems to have been the case), it is likely that these motives included notes and phrases which could not reasonably be encompassed by a single scale; (or, in Karnatak terminology, it is likely that these motives included *visesha prayogas* and *anya svaras* which could not be included in any simple *raga sampurna* scales.) Further, in taking the names of early Greek scales, Western theoreticians misinterpreted the manner in which they were notated, so that the Western scales bear little musical relationship to their Greek namesakes.

I would now like to sing for you the four principal church modes called the "Authentic" modes. Number one is the *Dorian Mode*, which you will recognize as the simple, unornamented *arohana* and *avarohana* of *Kharaharapriya Raga*:

/s/ /r/g/ /m/ /p/ /d/n/ /ṡ/

The second of the "Authentic" modes is known as the *Phrygian Mode*:

/s/r/ /g/ /m/ /p/d/ /n/ /ṡ/

This, as you can see, corresponds to the basic *svarasthanas* of *Hanumathodi Raga*.

Number three is the *Lydian Mode*:

/s/ /r/ /g/ /m/p/ /d/ /n/ṡ/

Here again, we have a scale which resembles the Indian Raga *Mecha Kalyani*. Finally the last of the four 'Authentic' modes is the *Mixolydian Mode* :

/s/ /r/ /g/m/ /p/ /d/n/ /ṡ/

And it resembles *Harikambhoji Raga.* (I have pointed out the correspondences between Church Modes and Karnatak Ragas only that you might more easily grasp the distinguishing features of these Modes. The fact that our four "Authentic" modes happen to resemble four of your most popular melakarta scales is interesting, and suggests a challenge for some enterprising and historically-minded musicologist. But until Western scholars can show reliable evidence as to how Byzantine *echoi* were ornamented and improvised upon, any serious comparison between Western Modes and Indian Ragas seems impossible.)

In each "Authentic" mode, the lowest note was designated as the *finalis*, or ending note. Thus, melodies would usually end on this note. Also, the fifth note in the scale was singled out (except in the Phrygian Mode) as a resting note, on which melodies revolved and rested temporarily before eventually setting on the *finalis*. It will be noticed that these two points, or tonal centers, correspond exactly to the Indian drone pitches Sa and Pa, and serve very much the same purpose in melodic construction.

I mentioned earlier that there were not four, but eight, Church Modes in the system. The other four, known as Plagal Modes, are derived by shifting the range of each "Authentic" mode from Sa – Ṡa to P̣a – Pa, and adding the prefix "Hypo –" to its name. Thus, the Hypodorian Mode uses the same notes as the Dorian Mode, but with the upper Pa, Dha, and Ni removed from the scale, and replaced one octave lower. Each Plagal Mode maintains the same *finalis* as its corresponding "Authentic" Mode, but changes the resting note from Pa to Ga (in the case of Hypodorian and Hypolydian), and from Pa to Ma (in the case of Hypophrygian and Hypomixolydian).

Hence, using *underlined* capital letters to indicate the *finalis*, and plain capital letters to indicate the resting note, the four "Authentic Modes" with their corresponding Plagal Modes may be noted as follows: [2]

2. In the printed version of this lecture, I am compelled to use typographical aids in lieu of what was originally stressed by singing examples.

Authentic Modes

Dorian

/*S*/ |r|g/ |m/ /P/ /d|n/ |ś|

Phrygian

/*S*|r| |g/ /m/ /p/D/ /n/ |ś|

Lydian

/S/ |r| |g| /m/P| |d| /n/ś//

Mixolydian

/*S*/ |r/ /g|m| |P/ /d/n/ /ś/

Plagal Modes

Hypodorian

|p.| |ḍ/ṇ/ /*S*/ |r/G/ |m/ |p/

Hypophrygian

/p./ḍ/ |ṇ/ |*S*|r/r/g/ /M/ |p|

Hypolydian

p./ /ḍ/ /ṇ/*Ṡ*/ |r| |G| /m|p/

Hypomixolydian

/p./ |ḍ|ṇ/ /*S*/ /r/ |g|M/ |p|

During the Second and Third Centuries A.D., the Christian Church operated largely in secret, for at this time becoming a Christian forced one to live as a fugitive from Roman Law, and discovery often meant the loss of one's head. However, in 313 A.D. the Emperor Constantine recognized Christians as entitled to equal rights and protection as that which was granted to other religions in the Roman Empire. This brought the Church out of hiding, and one of the immediate consequences was that Latin replaced Greek as the language of the official liturgy, or program of worship, in Rome.

During the centuries that followed, as the prestige of the Roman Emperor declined, that of the Roman Bishop increased, and Rome soon became the center of Church authority in matters of faith and discipline. At the same time, of course, the numbers of people being converted to Christianity accelerated rapidly, larger basilicas (places of worship) were built, and it became necessary to revise and standardize the religious service.

Up to this time there was apparently little or no effort to organize Christian chants, and to define their specific use in the official program of worship. But now, from 590 to 604, Pope Gregory the First (later known as Gregory the Great) undertook just such a project. First he recodified the liturgy, and then made a collection of chants from those already in use, assigning particular chants to various services throughout the year. This collection when completed brought all the music of the Western Church into a systematic and well-proportioned whole, and lasted practically unchanged until the 16th Century. The influence of this extraordinary Pope was later felt so strongly that in the Middle Ages a legend sprang up, in which Gregory was said to

have received all the melodies in use at that time from the Holy Spirit, perched on his shoulder in the form of a dove. Be this as it may, the magnitude of Gregory's contribution is staggering, for "he attempted to organize the entire body of chant in a uniform manner for the whole Western Church, embracing diverse types and practices in one orderly system." Perhaps the most lasting testimony to his contribution is that, from the Ninth Century, all liturgical chant came to be known as "Gregorian Chant".

Now, finally, we come to the chant itself. For a comprehensive yet concise definition of Gregorian Chant, I once again respectfully bow to Professor Grout: "Gregorian Chant is the official liturgical music of the Roman Catholic Church; it consists of single-line melody sung to Latin words by unaccompanied men's voices, in a flexible rhythm articulated by means other than regular accentuation, in a scale system different from our (present) major and minor; and it has an impersonal, objective otherworldly quality in which sensuous beauty and emotional appeal are completely subordinate to expression of the religious content of the texts." The man alive today who probably knows more about Gregorian Chant than anyone else, Father J. Gajard, Choirmaster of the Gregorian Singers at Solemnes Monastery in France, has this to say about the music: "Everything in this music combines to give peace, that profound peace so necessary to prayer and which allows the joyous opening out of the soul in the harmonious activity of all her faculties...Anything capable of exciting or weakening man, anything of a nature to arouse his passions or shatter his nerves, the sentimental or the romantic element often prevalent in our modern music both secular and religious, all are carefully banished from Gregorian Chant."

You have been hearing, at various intervals throughout the talk, examples of several kinds of chant, without any explanation. Now I shall take four principal types of Gregorian Chant, describe them very simply, and sing them too. Occasionally I shall play examples from a recording made by the Scola Gregoriana in Copenhagen.

(There followed a demonstration of Gregorian Chant, in which various forms of Antiphon and Psalm, Gradual, and Alleluia were sung by Mr. Higgins, and described briefly with regard to form, liturgical role, and aesthetic qualities.)

ENTROPY OR INFORMATION AS A METHOD OF RAGA-CLASSIFICATION

K. R. Rajagopalan

Applications of information theory of problems in Music have already been made in earlier years by Youngblood[1], Coons[2], and others[2a]. In India, Dr. Chaitnaya Deva[3] was, perhaps the first to use Entropy as a basis for Raga classification to Indian Music, particularly North Indian Music. In this paper, applications of the same method are tried for Karnatic Music.

The number of notes of a Raga vary from 5 to 7 in Karnatic Music. Sometimes, there may be more than seven notes also–as in the case of Bhashanga Ragas like Bhairavi, Begada etc. But most of the times, the extra note occurs only rarely and hence, perhaps, this need not deter us from fixing the maximum number of notes in a Raga as only seven. This limit is not found to be practicable by Chaitanya Deva, as in North Indian Music, some ragas have 'an incovenient habit of turning the accidentals into definitives'. Hence he prefers a Duodecatonic scale with the following notes :

1	2	3	4	5	6	7	8	9	10	11	12
Sa	ri	Ri	ga	Ga	Ma	ma	Pa	dha	Dha	ni	Ni

And he classifies Ragas, firstly according to the number of notes it contained and labels them as – V, VI, VII, ... XII or Pentatonic, Sexatonic, ... Duodecatonic.

The Entropy or H as it is called, is calculated by the proportion with which each note occurs in that Raga. In Madhyamavati, for example, the notes are only five – Sa, ri, Ma, Pa, ni – but each note does not occur with the same proportion. The problem is how to calculate these proportions ! Since compositions

1. Youngblood, J. H., "Style as Information", *Journal of Music Theory* 11 : 24–35.
2. Coons. E and Krachenbeuhl. D., "Information as a measure of structure in Music", *Journal of Music Theory* 11 : 127-151.

2a. Gift Siromoney and K. R. Rajagopalan, " Style as Information in Karnatic Music." *Journal* of *Music Theory*. (Accepted for Publication.)

3. Chaitanya Deva. B. "Raga-Rupa. Introduction to a Methodology of Raga classification", *Journal of the Music Academy*, XXXIII (Nos. I-IV) : 142-176.

of the well known composers in each Raga are available, we could calculate the proportions by using the Dhaatu of these songs set in notation. But it is generally recognised that Karnatic Music cannot be adequately set in notation and even when the same song, say Raama samayamu of Tyagaraja - is set in notation by two different persons, the notation may not be the same. This point is conceded. Even when the same individual sings the same song on two different occasions, the two renderings, even in the main, may not be exactly identical.

But if H or Entropy *is* a Raga-characteristic, then it would be *significantly* different between two different Ragas and for compositions in the same Raga, it should not vary significantly. That is, if compositions of some composers are chosen in the same Raga, the differences, between the vlaues of H noticed, should not be different statistically. We examine this by taking three Ragas of Karnatic Music–one Sampoorna Raga, Dhira-Sankarabharanam, containing all the seven notes; one of the Janya Ragas, Madhyamavati having five notes; and one of the Vakra or Bhashanga Ragas, Reetigaula, having all the seven notes but not in the standard order.

Madhyamavati: One composition each of the musical Trinity (Tyagaraja, Dikshitar, Syama Sastri) are chosen and to obviate any difficulty with regard to setting into Notation (ஸ்வரப்படுத்தல்) all the three songs are selected from the same source[4].

The notes of the higher octave are denoted with a dot on top of the note and the notes of the lower octave with a dot below the note. The number of times each note occurs is counted (due weightage being given to the length of the note—whether of one Maatra, two or more) and the numbers in the first column of Table 1, *under each song*, are got; then the proportion of each note to the total is found and these are tabulated, under each song, in the second column of the table. These values are called *p's*. The Entropy H is calculated by the formula :

$$H = -\sum p \log p$$

4. Rangaramanuja Ayyangar R, "*Kritimanimalai*", (Madras) Vol. 2, 1947. Vol. 4, 1948. Vol. 5, 1953. (All songs except those listed underneath footnotes 6 and 7).

(where the logarithms are to be taken to the base 2). Mathematical formulas are available for testing whether the differences observed are statistically signficant or not[5].

The distribution of notes indicates that generally at the two ends—i.e. Tara Sthayi and Mandara Sthayi—the notes occur with low proportions and in the centre, the greater proportions are found. The middle *Pa* appears the most frequent note. In Tyagaraja, the proportions slowly rise to the highest value for *Pa* from both ends of the table. In Dikshitar, there is slight maximum at the Tara Shadja (Ṡa) also and for Syama Sastri, there is one at Ri.

The values of H are to be found in the last *row* of Table 1. It is found that the difference between Diksihtar and Syama Sastri *is* significantly different in the statistical sense. This shows that H cannot be taken as a characteristic of the Raga, as it is different between two composers for the same Raga.

In Table 2, are presented a few more results for the same Raga, including compositions from recent composers also. Four more songs—one each of Tyagaraja, Dikshitar, Venkatagiriappa and Vasudevacharya (the last two being modern composers)—are analysed. The proportions got for the *total of all the seven* songs are also given in the last column.

If, following the scheme of Deva's classification, we take the total proportions as a guide and calculate H, we get 3.00624 as its value. Finding its standard deviation, we can test whether the difference between this and the value of H for the various composers of songs are different statistically or not. We find that the differences between the totals and the two songs of Tyagaraja, and one song of Dikshitar are not significant. But in the other four cases, the differences *are* significant—showing that these songs exhibit different patterns of Swara distributions. Thus H cannot be a valid instrument to be used in Raga classification as it is found to be different between different composers and different songs.

In the next table (Table 3), the details of the values of H for six songs in Shankarabharanam (two each of the compositions of

5. Basharin, G. P. *Teoriya Verovatnostei iee Primenenya* 4:361.

the musical Trinity) and for four songs in Reetigaula (one each of Tyagaraja, Dikshitar, Subbaraya Sastri and Vasudevacharya) are given. It is observed that the highest and lowest values of H for Shankarabharanam are found to be the two compositions of Tyagaraja alone! These two are significantly different, even though they are in the same raga, and belong to songs of the same composer, set into notation by the same author! For the Reetigaula Raga, the following differences are significant—between Subbaraya Sastri and Tyagaraja or Vasudevacharya.

Thus as far as Karnatic music is concerned, there appears to be little justification in choosing H or Entropy as a basis for classification of Ragas.

Table 1

Giving the number and proportions of various notes among the compositions of different composers in the Madhyamavati Raga.

	Tyagaraja.		Dikshitar.		Syama Sastri.	
Note	*Number*	*Proportion.*	*Number*	*Proportion*	*Number*	*Proportion*
Ṗa	$1\frac{1}{4}$	- .0028	-	-	$\frac{3}{4}$	- .0015
Ṁa	8	- .0179	$6\frac{1}{2}$	- .0094	5	- .0098
ṙi	$32\frac{1}{4}$	- .0720	$43\frac{3}{4}$	- .0630	$35\frac{1}{4}$	- .0688
Ṡa	$60\frac{1}{4}$	- .1345	$105\frac{1}{2}$	- .1520	$63\frac{1}{2}$	- .1240
ni	72	- .1607	$84\frac{3}{4}$	- .1221	77	- .1504
Pa	85	- .1897	$147\frac{3}{4}$	- .2129	$86\frac{1}{2}$	- .1689
Ma	$76\frac{3}{4}$	- .1713	$107\frac{3}{4}$	- .1552	$59\frac{1}{4}$	- .1157
ri	$59\frac{1}{2}$	- .1328	107	- .1542	84	- .1641
Sa	35	- .0781	$71\frac{3}{4}$	- .1034	$66\frac{3}{4}$	- .1304
ṇi	13	- .0290	$15\frac{1}{4}$	- .0220	$21\frac{1}{2}$	- .0420
P̣a	5	- .0112	4	- .0058	$11\frac{1}{2}$	- .0225
Ṃa	-	- -	-	- -	1	- .0019
Total	448	-1.0000	604	-1.0000	512	-1.0000
H	-	2.99889	-	2.90865	-	-3.06630

Tyagaraja : Ramasamayamu
Dikshitar : Dharmasamvardhini
Syama Sastri : Palintsu Kamakshi
} are the songs selected.

Table 2

Giving the proportions of notes in Four Songs in Madhyamavati and also the proportions for the total of the Seven Songs.

PROPORTIONS

Note	*Tyagaraja*	*Dikshitar*	*Venkatagiriappa*	*Vasudevacharya*		*Total*
Ṗa	–	.0062	–	.0036	–	.0019
Ṁa	.0104	.0219	.0057	.0089	–	.0115
ṙi	.1116	.1562	.0937	.0563	–	.0817
Ṡa	.1086	.1688	.1278	.0616	–	.1239
ni	.1428	.1188	.1336	.0786	–	.1275
Pa	.1473	.2047	.1819	.2098	–	.1911
Ma	.0982	.1312	.1619	.1080	–	.1354
ri	.1845	.0859	.1278	.2464	–	.1623
Sa	.1488	.0703	.1534	.1911	–	.1263
ṇi	.0417	.0266	.0114	.0268	–	.0283
P̣a	.0061	.0094	.0028	.0089	–	.0098
Ṃa	–	–	–	–	–	.0003
H	3.00036	3.011695	2.85673	2.83389	–	3.00624

Songs selected[6] :

Tyagaraja :	Ramakathasudha.
Dikshitar :	Pannaga Sayana.
Venkatagiriappa :	Sarva Mangale.
Vasudevacharya :	Ramabhirama.

6. (a) "Pannaga Sayana" is taken from *Dikshita Keerthanamala* VI, published by A. Sundaram Iyer.

(b) "Sarvamangale" is from *Sangeetamrutasara* by Venkatagiriappa (Mysore) 1938.

(c) "Ramabhirama" is from *Vasudevakeertana Manjari* - II. (Madras) 1956.

(d) "Ramakatha Sudha" is also from 6 (b) above.

Table 3

Values of H for six songs in Shankarabharanam and Four songs in Reetigaula.

Tyagaraja	(1)	...	3.023	...	3.2812
„	(2)	...	3.324	...	—
Dikshitar	(1)	...	3.301	...	3.3052
„	(2)	...	3.217	...	—
Syama Sastri	(1)	...	3.255	...	—
„	(2)	...	3.134	...	—
Subbaraya Sastri		...	—	...	3.4192
Vasudevacharya		...	—	...	3.1844

Songs selected[7]:

Tyagaraja : "Sundaresvaruni" and "Eevaraku" in Shankarabharanam and "Ragaratnamalika" in Reetigaula.

Dikshitar : "Nagalingam" and "Sadasivamu" in Shankarabharanam and "Sreeneelotpala" in Reetigaula.

Syama Sastri : "Devimeena" "Sarojadalanetri"

Subbaraya Sastri : "Jananee ninnuvina".

Vasudevacharya : "Mama hrdaye".

---

7. "Mama Hrdaye" is from 6 (c) above.

"SWARA PALLAVI—JAKKINI DARUVULU"

Y. Satyanarayana Rao

Classical Karnatic music is not only rich in a number of Kritis, Kirtanas and Padas but is also rich in a variety of musical compositions. Karnatic music seems to have reached its highest water-mark during the time of the Nayak Kings of Tanjore and the Maharashtra rulers who patronised classical music and dance in the traditions of the past. It is said that the period between 1600–1775 A.D. can be called the golden age of South Indian music when Royal patrons either composed new pieces for music or encouraged others to do it. Vijaya Raghava Nayaka of Tanjore (1633–1679) held the "Sarada Dhvaja" in great triumph and his royal court maintained the highest standards either in music or in dance. Some of the works on music as well as Natakas written by him make mention of the variety of compositions that existed during his time. Among these many forms some are suitable for music as well as dance. Others are earmarked for musical recitals only. According to Sangita Ratnakara the celebrated treatise on music there is no such distinction, what is known as Music includes dance also.

Of the innumerable compositions that were presented in the Court of the Nayak Kings, I have chosen two typical forms which are not much in vogue during the present times. These require great skill and dexterity on the part of the performers for their proper rendering and accurate presentation. They are "Swara Pallavi" and "Jakkini Daruvu" which have nothing in common except that they were both originally employed for dance interpretation.

Swara Pallavi has changed its name during recent times—what is now being presented as 'Jatiswaram' is identified with Swara Pallavi of the past. During the 19th century many music composers chose to compose songs without words, using Swaras and Jatis only. These compositions were mainly intended for their presentation through pure dance or Nritta by the rhythmic move-

ment of steps, gestures, mudras, hastas etc. In such instances a Pallavi or a song without words was chosen for its melody or Raga Bhava set to a fixed time measure. The language of the song composition presented no difficulty and every one was able to appreciate the composition whether he knew the meaning or not. The composition itself did not convey any definite meaning or Bhavartha. The purpose of the composition was mainly to provide opportunity for the Swara interpretation of the Raga and present in a skilful manner the permutations and combinations of the Swara phrases—variations of the rhythms within the limited time measure. The Pallavi is composed in Madhyamakala and the Charanams in quick tempo. In the early beginnings these compositions were used for dance recitals.

This kind of composition according to some musicologists has derived its name from "Jaati" which means foreign as in "Jaati Vallu or Jaati Kukka". This may not be correct. "Jati" itself means a combination of phrases suitable for dance interpretation like Takita Tarikita Dhim. They are rendered by Konnakkol or on any percussion instrument like Mridangam. This is the name given to the Solfa syllables like Taka Tirikita Naka Tadinginathom. These syllables are profusely used in Jati Swara. However, the word Jati Swara might not have been derived even from this origin. Etymologically "Jati" is another form of "Yati" or Virama which is used in Sanskrit and Telugu verses to denote a fixed point pause as in a sloka or Vritta. (Santakaram or Echi Tanarchi). In Tamil and Telugu this is denoted by elisteration—*rāyanu endu votivi ṭurāyanū, rāyanu mārubalkaverāyanu, mārarāya tīnarāynnu, rāgamu tīyarāynnu.* In the musical form, this Yati or Jati is expressed in the Sabdas used for a time measure like Tattari, Dhittai, Taka Thai Dhittai–Tarikita Thom Tadingina Thom. Swaras also are composed to suit the five Jatis of Laya variations or time beat. This can be seen in Swara Jatis which are taught as music lessons e.g., the famous Swara Jati in Khamas, *Sāmbasiva yanare.* Swara Jati is another form of Swara Pallavi with the only difference that it has Sahitya also.

Swara Pallavi or the song without words is a composition with a Pallavi, Anu Pallavi and Charanams but without Sahitya—with a few exceptions in which the Pallavi only is devoted to Sahit-

yas—*Kalaye tvām Veda Śrī Nāyaki*, a lively form which resembles Swara Jati in its musical structure and arrangement. Muthuswami Dikshitar composed Sahityas to some popular European melodies in marching tunes. The Telugu Ms. No. 2536 in Oriental Manuscripts Library, Madras gives at the end Sanskrit compositions to the notation given earlier. A few songs in Telugu are also included in this manuscript written in 1833 by one Kuppayya Seshayya of Chittoor. This was presented to C. P. Brown who encouraged such manuscripts in Telugu and Sanskrit.

In his Sangita Sampradaya Pradarsini, Subbarama Dikshitar listed 33 songs in Telugu and called them "Notu Swaralu" meaning songs composed on Western musical notes. Sri A. M. Chinnaswamy Mudaliar in his memorable work "Oriental Music in European Notation" gave a few songs by Muthuswami Dikshitar under the caption "Miscellaneous Songs." Sanskrit words for European or quasi-European notes were supplied by Muthuswami Dikshitar. All these five or six songs were composed in Sankarabharana Raga—the basic scale for Western music and variations were shown in Tala movement and these were indicated by Chinnaswamy Mudaliar in his work. These melodies without words were originally composed by Dikshitar based on popular Western tunes but later provided with Sahitya either in Sanskrit or Telugu. Such songs in simple rhythms were easy to learn and pleasant to hear. Even the saint composer Tyagaraja composed one or two songs in such tunes as "Sarasara samaraika" in Kuntalavarali.

Songs without words with mere music or Dhatu are not uncommon to Indian Music. Sangeeta Ratnakara by Sarnga Deva makes mention of several varieties of songs without words. Swara Pallavi is one of such compositions. Swara Pallavi as it originated is a fine song without words which migrated from South to North. The musicians in the Court of Ananda Gajapati had opportunities to visit Banaras, Lucknow and Rampur where classical Hindustani music thrived with its fine exposition by vocalists and instrumentalists. The quick Tans in the time scale impressed the Andhra musicians and their influence can be seen in a happy blending of the Hindustani style with Karnatic school both in their compositions as well as music recitals. This has contributed a lot to the Manodharma Sangeeta or the creative

school e.g. Dwaram and Veena Venkat Rama Das and Sangameswara Sastry, the musicians at Vijayanagaram, Bobbili and Madgul specialised in the laya aspect and composed several songs with intricate movements. In the early days, these compositions presented a challenge to the skill of the performers. In the Court of Vijayanagaram and Bobbili there were several vocalists who specialised in singing these Swara Pallavis. Later a school of Veena players emerged from Vijayanagaram and Bobbili who specialised in Swara Pallavis. Vocalists like Nandigama Venkayya thrilled the audiences when they sang Swara Pallavis. Later Veena players like T. Sangameswara Sastry and Vasa Venkat Rao played these compositions with great dexterity and skill. As a result the Vasa family kept a treasure of many Swara Pallavis in different ragas and laya patterns. After listening to some of the very fine Swara Pallavis composed and rendered by these masters it appeared as though Swara Pallavi is mainly meant for Veena but not for any other way of interpretation either through music or dance. As Swara Pallavi consists mainly of Swaras—it is a Pallavi-with Swara combinations-sometimes supported by "Jatis" or "Sabdas" - all this forming the choreographical picture of the piece with vocal rendering, instrumental improvisation to the accompaniment of drums etc. and the final exposition through dance in beautiful movements. The structure of the Swara Pallavi resembles Swara Jati in certain aspects, the beauty of this composition lies in completing the Swara patterns in the limited time measure with rhythmic variations of 4, 5, 6, 7 and 8 syllables for beat—in the 16 matra cycle. This clever permutation and combination within the mathematical limit offers great scope for the musician or the dancer. Many compositions of this type are preserved in the north and they are regularly taught in the college of Music at Vijayanagaram. Late Dwaram Venkataswamy Naidu played these Swara Pallavis with great skill. Among the exponents of these compositions are Vasa Krishnamurthy of Visakhapatnam and Ramavarapu Subbarao of A. I. R., Vijayawada. [Kum. Srirangam Gopalaratnam then rendered a "Swara Pallavi" in the Raga "Navaroju".]

Jakkini Daruvulu. Jakkini Daruvu seems to be a very old form of dance, mainly introduced in the middle of a drama—

mention of it was found in Prahlada Charitra by Vijaya Raghava Nayaka in his introductory verse, wherein he describes the numerous compositions which were in vogue in his time. He announces that he is himself the composer of several types of compositions including Gujarati Chaupadas and Jakkini Daruvus. A poet by name Chelgalva Kalkakavi who lived in the court of Vijayaraghava described the court of Vijayaraghava Nayaka as Vijayaraghava Vilasam—where several reputed dancers daily performed dances in various styles. Each damsel specialised in one type of dance. Chandra Rekha topped the list as she was a great dancer who knew all the classical styles—the dancer who specialised in the Jakkini Daruvu was known as "Murti".

Jakkini is one of the five daruvus or Dhruva Padams that were introduced in classical Sanskrit dramas. According to Dr. V. Raghavan this Natya Dhruva was introduced while staging dramas like Malavikagnimitram. 'Jakkini Daruvu' has derived its name by the performers who are known as Jakkulu. This does not seem to be correct. Jakkini Daruvu is no doubt a composition well suited for dance item but usually of a classical type. Jakkulu or others are wandering tribal folk who perform folk dances like the Kuravanji dance or Chenchu dance. This has no relationship with the type of classical dance interpreted by Jakkini Daruvus.

Jakkini is a distorted form of Yakshini in Sanskrit. In the sculptures in temples like Konark and Khajuraho Yakshini figures are common. They are shown holding a Mridangam like instrument and dancing to its tunes. These Jakkinis do perform dances with Mridangams hanging on their waists. This type of dancing is even today commonly seen in the Manipuri school. Here the dancer however is a male performer. In ancient days, Jakkinis held a drum like instrument on their waist and performed. The daruvus composed for this type of dance are called Jakkini Daruvus. Later, the Mridangam was eliminated and the dance remained. The composition still continues to remain in its original form. Jakkini Daruvu might be also derived from the instrument Jakki or light drum used for ritual music. This drum is still seen in the temple at Vriddhachalam. Jakkini Daruvu is a

combination of Jati, Swaras and Sahitya which provide scope for interpretation by dance movements as well as Mridangam "Bols." Jakkini Daruvu as it is sung now in the northern districts has a Pallavi, Anupallavi and Charana. The first part consists entirely of Jatis and we come across Sahitya only in the second part. The occurrence of Madhyamakala passages adds liveliness to the piece. In these compositions time measures like Kurujhampe, Dhruta, Khandalaghu-Tisra laghu were used.

The presence of a number of charanas all attuned to the same Dhatu is typical of Jakkini Darus.

[Then a Jakkini Daru composed in Mukhari raga was rendered by Kum. Gopalaratnam.]

Jakkini Daruvu belongs to the sphere of applied music and figures in classical dramas, Yakshaganas and Natakas. Vijayaraghava Nayaka took pride in announcing his skill in composing Jakkini Daruvus besides other musical compositions of significance. Melattur Venkatrama Sastry had also composed some Jakkini Daruvus in Telugu. The Daruvus you have heard are by Vasa China Kamayya of Vizianagaram. In the north, many composers and Vidwans who flourished in the court of Ananda Gajapati, composed a few Jakkini Daruvus. Later there were musicians like Vasa China Kamayya in the Bobbili and Pithapurm and Madugula Samsthanam who specialised in these Jakkini Daruvus. According to the tradition these daruvus are sung only in the north through its traditional dance. It is not seen anywhere in the north now. Some people are of the opinion that the Jakkini Daruvus are like the Tillanas in the Bharata Natya recital. That comparison does not hold good as these Jakkini Daruvus stand out unique in their combination of Jatis, Swaras and Sahitya all suitable for interpretation in dance and music as well. Though Jakkini Daruvus are introduced in the midst of a drama or opera to add colour to the situations it can also be interpreted as a solo dance item. There is scope for pure dance nritta as well as Abhinaya or the interpretation according to the situation. There is ample scope for steps in all the three tempos of time measure as well as gestures in interpreting the Rasa Bhava through Hasta Mudras and Abhinaya.

The beauty of the Jakkini Daruvu lies in its musical structure and the repetitive pattern of phrases in Swaras and Jatis. The ragas chosen are also popular and pleasant to suit the tastes of the audience that often witness the operas or dance dramas. (This Daruvu in Mukhari is an illustration of the simple but sweet melody of the song.) This is not only pleasing from the musical point of view but can also be picturesque with its visual appeal through fine gestures and movements. The Nritta aspect will be more appealing from the point of the rich potentialities of interpreting the Jatis or the rhythmic solfa syllables (Sabdas).

Originally Jakkini Daruvu was interpreted by dance movement along with the playing of these Bols or Sabdas on the Mridangam the dancer held on her waist. That is how it added beauty to the total effect of the dance performance. In ancient days there were skilled artists who specialised in this form of Daruvu.

During recent times this classical piece of solo dance has completely gone out of vogue. There are a few old masters who know how to sing some of these 'Jakkini Daruvus' in the traditional style. We have recorded some of these songs in their correct Pathantara and Jati, and preserved them for posterity. A few artists have learnt the intricate rhythmic patterns of this composition and sung. There are a few compositions of this nature which deserve the attention of the music lovers. These compositions in their pristine purity should be collected from the few masters who still remember the music and notations. Their manner of singing or the mode of presentation may be crude and defective from the orthodox standards of classical music ; yet it is worth-while considering the collection of these compositions and keeping them in our records for the benefit of our posterity. There is already a decline in the standards of classical music in our times. With hardly any prospect of such forgotten compositions or musical forms there is every chance of their total extinction. Under these circumstances an attempt may be made to discover the old masters and the compositions with them. They can be collected and preserved in their musical notation. As there seems to be a new upsurge in the keeping up of the dance tradition, the possibility of presenting Jakkini Daruvus by skilled artists

may be attempted. It is for the consideration of the producers of classical drama in the Sanskrit style to introduce this dance form of Jakkini Daruvu in an appropriate context of the main drama and see its effect.

Both from the musical point of view and its dance form, Jakkini Daruvu has immense possibilities for clever performance by gifted artists and will certainly provide a delight to the dilettante or the discerning listener of music or dance. The two Daruvus now selected are from the Vasa family; China Kamayya composed these songs and Venkata Rao performed on the Veena. The Sahitya of these songs is usually in praise of a deity or the royal patron.

1. Navaroju-Svarapallavi

2. Athana-composed in Kuru Jhampe Tala consisting of one Dhruta, one khandalaghu-Tisralaghu. 10 Aksharakalas ; in praise of Rama.

3. Mukhari in the Adi Tala. Sahityam in praise of Jagannatha Raja of Bobbili.

Kuru Jhampe is not included in the 35 Talas of classical music.

சில அபூர்வ ராகங்கள்

டி. ஜி. அனந்தசுப்பிரமணியன்

ஸங்கீதக் கலையில் ராகம் பாடுவதென்பது ஓர் தனிச்சிறப்பாகும். இப்போது ராகம் பாடும் முறையைப்போல் முன் "டாயம்" பாடி வந்தார்கள். இதற்குச் சான்ருகப் பழய ஏட்டுச் சுவடிகளைப் பார்த்தால் "டாயம்" என்பது ராகம்போல் பாடப்பட்டு வந்ததாகத் தெரிகிறது. "ஸ்தாயம்" என்பதின் மரூ "டாயம்" என்பதென லாம். டாயம் அமைந்திருக்கும் முறை ஸ்வரங்களுக்குக்கீழ் தன்னக ரங்கள் கொடுக்கப்பட்டுக் காணப்படுகின்றன. வேங்கடமகி இதற்கு லக்ஷணம் கூறுமிடத்து

तत्तद्रागानुसारेण यत्रकुत्रापि च स्वरे ।
स्थित्वा स्वरं तमेवाथ स्थायिनं परिकल्प्य च ॥

என்று கூறியுள்ளார். ஆகையால் டாயம் என்பது ராகம் பாடும் முறையைச் சேர்ந்தது எனலாம். டாயம் பாடுவதென்பது கொஞ்சம், கொஞ்சமாக மாறி ராகம் பாடும் முறையாக வந்திருக்கலாமெனத் தெரிகிறது. ராகம் பாடுவது கூட கால அளவைக் கொண்டு பாடி யிருப்பதாகவும் தெரிகிறது. இப்பொழுது கூட நாகஸ்வரத்தில் ராகம் வாசிக்கும்பொழுது தாளம் போடுவதை நிறுத்திவிடுவதில்லை. மேலும் ராகத்தை வாசித்து ஓரிடத்தில் நிறுத்திய பிறகு தவில் வாசிப்பதையும் கவனித்துள்ளோம். ஆகையால் ராகமும் தாளத் திற்குக் கட்டுப்பட்டுப் பாடவேண்டுமெனத் தெரிகிறது.

ராகம் பாடுவதென்பது திறமையைப் பொறுத்ததே. ராகம் பாடுவதற்கு அடிப்படையாக "தானவர்ணங்க"ளைக் கூறலாம். தானவர்ணங்களை நன்கு மூன்று காலம் பாடினலே சாரீரம் ஓரளவு நிலைமைக்கு வந்துவிடும். வர்ணங்களை அகாரங்களாலே பாடி ஸாதகம் செய்தால் ரவை ஜாதிகளும், ஒதுக்கல், சதுக்கல் முதலியவையும் அத்துபடியாகிவிடும். வர்ணங்களில் ஸாஹித்யம் குறைவாகக் காணப்படுவதற்குக் காரணம் இதுவேயாகும். வர்ணங் கள் ஸமீப காலத்தில்தான் உண்டாயிற்றெனலாம். ஸங்கீதபிதா-மஹரான ஸ்ரீ புரந்தரதாஸர் வர்ணம் ஒன்றும் செய்ததாகத் தெரிய வில்லை. "தான வர்ணமார்கதர்சி" என்று ஆதியப்பையா வைக் குறிப்பிடுகிருர்கள். புரந்தரதாஸர் ஆரம்ப பாடங்களான ஸரளி, ஜண்டை, அலங்காரம், கீதம், சூளாதி முதலியவைகளோடு

நின்றுவிட்டதாகத் தெரிகிறது. அவர் காலத்தில் வர்ணம் பாடுவதென்பது இருந்திருக்காது எனலாம். ஆகையால் ராகம் பாடும் முறையும் இல்லாமலிருக்கலாமெனக் கூற இடமிருக்கிறது. ராகம் பாடுவதென்பதுச் சொல்லிக் கொடுத்து வரக்கூடியதல்ல. சொல்லிக் கொடுத்தாலும் புலப்படக் கூடியதல்ல.

வித்வான்களின் ஸாதகம், கல்பனை, ஞானம் இவைகளைக் கொண்டு பாடுவதே ராகமாகும். எப்படி பல மலர்களைக் கொண்டு மாலை கட்டி மாலையைத் தொடுத்து அழகுறச் செய்கிறுனே அதே போல் அந்தந்த ராக ஸ்வரங்களை வைத்துக் கொண்டு பாடி ரஸிகர்களை மகிழ்ச்சியடையச் செய்வதே ராகமாகும். ராகம் பாடுவதற்கு நாகஸ்வரக் கச்சேரிகளைக் கேட்கவேண்டும். நாகஸ்வரத்தில் தான் வெகுநேரம் ராகத்தை வாசிக்கிறுர்கள். மேலும் பல வித்வான்கள் பாடுவதைக் கேட்டும் பல வாக்கேயகாரர்களின் ஒரே ராகத்தில் இருப்பவைகளான கீர்த்தனைகளைப் பாடம் செய்தும் தான் பல வர்ணமெட்டுகள் தெரிந்து ராகங்களை உருவாக்கி அழகுற பாட முடியும். மேலும் ராகம் பாடும்பொழுது கமக சுத்தமாக இருக்க வேண்டும். கமகங்களாலே தான் நம் கர்னுடக ஸங்கீதம் மேன்மையாக விளங்குகிறது.

ராகங்கள் ஸப்த ஸ்வரங்களிலிருந்து பெருகியதற்குக் காரணம் 22 சுருதிகளின் நுட்பவேறுபாடு தான். ஒரே ஸ்வரமானது பல நுட்பச் சுருதிகளால் வெவ்வேறு ராகமாக மாறுகிறது. உதாரணமாக மாயாமாளவகௌளை-ராகத்தில் உண்டான ஸாவேரி, கௌளை, ஜகன்மோஹினி, மலஹரி முதலிய ராகங்களில் காணலாம். இவைகளில் காணப்படும் ரிஷபஸ்வரத்தை நன்கு கவனித்தால்தான் தெரியும். வேங்கடமகி வகுத்த முறையால் தான் ராகங்கள் பலவிதமாக விரிவடைந்துள்ளன எனலாம். இந்த ராகங்களைக் கணக்கெடுத்து அவைகளை எண்ணிக்கை செய்து 72-என்று தாய் ராகங்களைக் கூறி அவைகளுக்கு லக்ஷணங்களும் கூறியுள்ளார் கோவிந்தாசார்யர். அவைகளில் சில ராகங்கள் ப்ரசாரத்திலிருக்கின்றன. சிலவைகள் அச்சிடப்பட்டுப் பழக்கத்திலில்லாமலிருக்கின்றன. சில ஏட்டுப்ரதிகளிலேயே மறைந்துகிடைக்கின்றன. சிலவைகளுக்கு இலக்ஷியங்களில்லாமலிருக்கின்றன. பாடமுடியாத ராகங்கள் பல இருந்தாலும் அதை தெரிந்து கொள்வது நல்லதாகுமல்லவா. ஆகையால் இங்கு சில அபூர்வ ராகங்களின் குறிப்பை மட்டும் கூற விரும்புகிறேன். எந்த ராகத்தையும் தெரிந்துகொண்டால் அதை எப்பொழுதாவது பாடலாம், அல்லது பாட முயற்சி செய்யலாம்.

இப்பொழுது இங்கு கூறப்படும் சில ராகங்கள் தஞ்சை ஸரஸ்வதி மஹால் லைப்ரெரியில் உள்ள ஏட்டுப்ரதிகளிலிருந்து கிடைத்தவை. 10 சுவடிகளில் 514 ராகங்கள் காணப்படுகின்றன. இவைகளெல்லாம் தெலுங்கு எழுத்தில் தெலுங்கு பாஷையில் எழுதப்பட்டுள்ளன. இந்த ராகங்கள் சிலவை ப்ரசாரத்திலுள்ளன. சில அச்சிட்ட புத்தகத்திலேயே காணப்படுகின்றன. சில ராகங்களின் பெயர்கள் கேள்விப்படாதவைகளாகவு மிருக்கின்றன. இந்த ராகங்களெல்லாம் சதுர்தண்டிப்ரகாசிகையை யனுஸரித்தே உள்ளன. ஆகையால் வேங்கடமகிக்குப் பிறகு இவைகள் ஏற்பட்டிருக்க வேண்டுமெனத் தெரிகிறது. கோவிந்தாசார்யர், வேங்கடமகி முறையை அநுஸரித்தே ராகங்கள் பிரிக்கப்பட்டுள்ளன.

அபூர்வ ராகங்களை மூன்றுவிதங்களாகப் பிரிக்கலாம்.

1. புத்தகத்தில் மட்டும் இருப்பவைகள்: உதாரணம், பூர்ண பஞ்சமம்—15-வது மேளம். ஆ—ஸ ரி க ம ப த அ—ப ம க ரி ஸ. மாருவ - 20-வது மேளம். ஆ—ஸ க ம ப நி ஸ். அ—ஸ் நி த ம ப ம க ரி ஸ.

2. கச்சேரியில் அபூர்வமாகப்பாடப்படுவது. 1. மாஞ்சி - ஆ-ஸகரி நிதநிஸ், அ-ஸ்நிதமபமகரிஸ. 2. அம்ருதவர்ஷிணி — முதலிய ராகங்களாகும்.

3. அச்சிடப் படாமல் பழமையானவை.

இப்பொழுது கூறப்போவது மூன்ருவதுதான். அச்சிடப்படாததும், ஓருவராலும் காணப்படாததாகும்.

-1- தஞ்சைச்சுவடி B. No. **1555.**

ச்ருதிநாட:—இது ஓர் ஜன்யராகமாகும். ஷாடவராகம். இந்தராகத்திற்கு ஆரோஹண - அவரோஹணத்தில் காந்தாரவர்ஜம். ஷட்ஜக்ரஹம். ஸமவிஷமமாகவரும். இதில் வரும் ஸ்வரங்கள் ஷட்ஜம், ஷட்ச்ருதி ரிஷபம். சுத்தமத்யமம். சதுச்ருதிதைவதம். [இதையே பஞ்சச்ருதிதைவதம் எனக்கூறுவர்] கைசிகிநிஷாதம். இதன் தாய் ராகத்திற்கு அந்தரகாந்தாரமுண்டு. இந்த ராகத்தின் ஸ்வரங்களைக் கொண்டு பார்த்தால் 34-வது மேளமான வாகதீச்வரி ஜன்யமாசுக் கருதலாம்.

-2-

மோஹனகைசிகி :—இது ஓர் ஜன்யராகமாகும். இதன் தாய்ராகம் கௌள என்பதாகும். [இதையே இப்பொழுது மாயாமாளவகௌள

எனக்கூறுவர்]. ஷாடவ ஸம்பூர்ணராகம். ஆரோஹணத்தில் காந்தார வர்ஜம். இதில் வரும் ஸ்வரங்கள் ஷட்ஜம், சுத்தரிஷபம், அந்தர காந்தாரம், சுத்தமத்யம், பஞ்சமம், சுத்ததைவதம், காகலிநிஷாதம்.

ஆரோஹணத்தில் —**ஸ ரி ம ப த நி ஸ்**

அவரோஹணத்தில் —**ஸ் நி த ப ம க ரி ஸ**

-3-

பின்னகைசிகி:—இது ஓர் ஜன்யராகமாகத் தெரிகிறது. கௌள மேளம் தாய்ராகம். ஷாடவராகம்-பஞ்சமவர்ஜம், நிஷாதக்ரஹம், அம்சந்யாஸம். ஆரோஹ அவரோஹக்ரமம் ஸரளமாகவும், ஸந்தர்பத்திற்குத் தகுந்தபடியும் வரும். ஆ—**ஸரிகமதநிஸ். அ-ஸ்நிதமகரிஸ.** ரி க மா, ரி ம பா, ஸ் நி த ம, ஸ்தம-இவை யெல்லாம் விசேஷப்ரயோகமாகும்.

"ஸங்கீத ஸுதா"வில் ஒரு பின்னகைசிக ராகம் கூறப்பட்டுள்ளது. அதற்கு ஷட்ஜக்ரஹாம்சம், பஞ்சமம் ந்யாஸம், ஸம்பூர்ணம் என்று கூறப்பட்டுள்ளளது.

-4-

அசோகவராளி:—பூர்வவராளிமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹாம்-சந்யாஸங்கள், ஆரோஹ அவரோஹக்ரமம் ஸரளமாயும் ஸந்தர்ப்பத்திற்குத் தகுந்தபடியும் வரும். ஆரோஹணத்தில் - ரி-ம-பா-என்றிருக்கும். ஸ-கா-என்றும், ரி-கா-என்றுமிருக்கும். பூர்வவராளி என்று சதுர்தண்டிப்ரகாசிகையில்

"पूर्णि पूर्ववराली स्यादारोहे गनिवर्जिता ।
षड्जग्रहा सर्वकाले गीयते गायकोत्तमैः ॥

இருக்கிறது. இதன் பொருள்:—ஸம்பூர்ணமும் ஆரோஹணம் தின்கண் காந்தார, நிஷாதவர்ஜமும் ஷட்ஜக்ரஹண முடையதுமான பூர்வவராளி என்பது காயகோத்தமர்களால் எல்லாகாலத்திலும் பாடப்படுகிறது என்று காணப்படுகிறது. ஆ—ஸ ரி ம ப த ஸ்.

-5-

சுவடி B. No. 11554.

ஸாளகபிபாஸ:—ராமக்ரியாமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹந்யாஸாம்சங்கள். ஆரோஹணத்தில் ம-ப-வர்ஜம். இந்த ராகத்திற்கு ஆரோஹியில்—**ஸரி கதநிஸ்.** அவரோஹியில்-**ஸ்நிதமகரிஸ.** ப நி ஸ் த க ரி ஸ. த ப ம க ரி ஸ. என்ற ப்ரயோகமும் வரலாம். ராமக்ரியா என்ற மேளம் 51-வது காமவர்த்தினி ஜன்யமாகக் காணப்படுகிறது,

ஆனாலும் ராமக்ரியா ஸம்பூர்ணஸ்வரமாகக் காணப்படுகிறது. கோவிந்தாசார்யர், ஸங்க்ரஹ சூடாமணி என்ற நூலில் காமவர்தனி மேளத்தில் ஜன்யமென்றும் லக்ஷணகீதத்தில் ஸம்பூர்ண ஸ்வரமென்றும் கூறுகிறார். மேலும் காமவர்த்தினிக்கே வேங்கடமகி காசிராமக்ரியா என்று பெயர் கொடுத்துள்ளார். சில புத்தகங்களில் ராமக்ரியா ஆரோஹண அவரோஹணமுறை மாறுபடுகிறது. கருணாம்ருத ஸாகரம், சதுர்தண்டிப்ரகாசிகை, ஸங்க்ரஹ சூடாமணி முதலிய புத்தகங்களில் ஸ ரி க ம ப ப த நி ஸ், ஸ் நி த ப ம க ரி ஸ என்று நேராகவே இருக்கின்றது. "ஸங்கீத சந்திரிகை" [சேலம்—C. மாணிக்க முதலியார், B.A.B.L.,]யிலும், "இன்னிசைப் பொழில்" என்ற நூலில் [இசை T. A. சம்பந்தமூர்த்தி] ஸ ரி க ம ப த நி ஸ், ஸ் நி ஸ் த ப ம த ம க ரி ஸ - என்றும் காணப்படுகிறது. ஆகையால் ஸாளக பிபாஸ¬ என்ற ராகம் வேங்கடமகியின் முறையைத் தழுவியுள்ளது என்று சுவடியில் காணப்படுகிறது.*

> "शुद्धा- सपरिधाः स्युर्विकृतपञ्चममध्यमः ।
> गांधारोऽन्तरसंज्ञश्च काकल्याख्यनिषादकः ॥
> एतैः सप्तस्वरैर्युक्तः शुद्धरामक्रिमेलकः ।
> अत्र रागाः शुद्धरामक्रियाऽऽद्याः संभवन्ति हि ॥
> रामक्रिरागः संपूर्णः क्रियाङ्गमिति कीर्तितः ।
> षड्जग्रहकन्यासः सायं सोऽयं प्रगीयते ॥

ஆகையால் ராமக்ரியா ராகம் மேளராகமானாலும் ஜன்ய ராகமானாலும் ஸம்பூர்ணமென்பது நிச்சயம்.

अहोबिलः—रामकरी मेलरागः

> रिकोमला गतीव्रा भा म तीव्रतरसंयुता ।
> धकोमला नि तीव्रा च ख्याता रामकरीति सा ॥
> प्रातर्गेया
> रामकरी, रामकिरी, रामक्री, रामक्रिया, एते पर्यायाः

दामोदरः—रामकरी—

> षड्जग्रहांशकन्यासा पूर्णा रामकरी मता ।
> मूर्छना प्रथमा ज्ञेया करुणे सा प्रगीयते ॥
> रिधत्यक्ताथवा प्रोक्ता कैश्चित्पञ्चमवर्जिता ।
> त्रिविधा सा समुद्दिष्टा संपूर्णा षाडवौडुवा ॥

*"ஸங்கீதஸாராம்ருதத்தில்" ராகவிவேக ப்ரகரணத்தில் ராமக்ரியா மேளத்தின் லக்ஷணம் கூறுகிறார்.

-6-

ஹுர்சாகாபி :— இது ஒரு ஜன்யராகமாகும்.

ஸ்ரீராகமேளத்தில் உண்டானது. ஸம்பூர்ணம். ஷட்ஜக்ரஹந்யாஸாம்சங்கள். இந்த ராகத்திற்கு ஆரோஹண அவரோஹண முறை ஸந்தர்ப்பத்திற்குத் தகுந்தபடி வக்ரமாக வரும்.

ஆரோஹணத்தில் —**ஸ ரி க ம ப நி த ஸ்ா**
அவரோஹணத்தில்—**ஸ் நி த ப ம க ரி ஸ**

பதஸ், நி ரி ஸ க ரி ஸ - என்ற பிரயோகமும் வரலாம். இப்பொழுது வழங்கும் 22-வது மேளமான கரஹரப்ரியாவே வேங்கடமகி முறையில் ஸ்ரீராகம் என்பதாகும்.

-7-

தேவஹம்ஸிகா :—சுத்தகாந்தாரி மேளம், ஸம்பூர்ணம், சுத்தக்ரஹந்யாஸாம்சங்கள்.

ஆரோஹணம் —**ஸ ரி க ம ப ம த ஸ்**
அவரோஹணம்—**ஸ் நி த ப ம க ரி ஸ**

சுத்த காந்தாரிமேளம் என்பது இப்பொழுது 48வது மேளமான திவ்யமணியில் ஜன்யமாகும். இதற்கு ஆரோஹண அவரோஹணம் ஸ ரி க ம நி ஸ், ஸ் நி த நி ப ம ரி ஸ. ஆகையால் தேவஹம்ஸிகா ராகத்திற்கு திவ்யமணி ராகத்தின் ஸ்வரங்களெனலாம். சுத்தரிஷபம், சாதாரண காந்தாரம், பிரதிமத்யமம், ஷட்ச்ருதிதைவதம், காகலி நிஷாதம் முதலியன.

-8-

லாங்குலீ :—சங்கராபரணமேளம், ஷாடவம், ஷட்ஜக்ரஹாம்சங்கள், பஞ்சம வர்ஜம். ஆரோஹண அவரோஹணக்ரமம் ஸமவிஷமமாகவரும்.

ஆரோஹணம் —**ஸ ரி க ம த நி ஸ்**
அவரோஹணம்—**ஸ் நி த ம க ரி ஸ**

நி ம ரி க ஸ என்பது விசேஷப்ரயோகமாம். இந்த ராகத்திற்கு "ஹம்ஸவிநோதினி" என்ற பெயர் சில புத்தகங்களில் காணப்படுகிறது.

-9-

குஹகம் :—காம்போஜிமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹந்யாஸாம்சங்கள், ஸரளமாயும் ஸந்தர்பத்திற்குத் தகுந்தபடி ஆரோஹண

அவரோஹணம் வரலாம். ஆ—ஸ ரி ம ப த ஸ். அ—ஸ் நி த ப ம க ரி ஸ. இப்பொழுது இந்த ராகத்திற்குச் சமமாக-யதுகுலகாம்போதி எனலாம்.

-10-

மோதகம் :—பைரவிமேளம், ஸம்பூர்ணம், தைவதக்ரஹந்யாஸாம்சங்கள், ஆரோஹ அவரோஹம் ஸமவிஷமமாகவரும்.

ஆரோஹணம் :— ஸ ரி க ம ஸ க ம ப த நி ஸ்

அவரோஹணம்:—ஸ் த ம ப க ரி ஸ

நிரி, தரி, கரி, நி என்ற ப்ரயோகமும் வருமாம். இந்த பைரவி மேளம் வெங்கடமகி ஏழாவது மேளமாகவும், ராமாமாத்யர் ஆருவதாகவும் துளஜா மகாராஜா ஒன்பதாவதாகவும் கூறுகிருர்கள். ஆனுல் ஸ்வரஸ்தானங்கள் எல்லோரும் ஒரு முகமாகவே கூறுவதைக் கவனிக்கத் தக்கது.

-11-

டோம்பி :—காம்போதி மேளம், ஷாடவம், நிஷாதவர்ஜம், ஷட்ஜக்ரஹந்யாஸாம்சங்கள், ஆரோஹ-அவரோஹக்ரமம் ஸரளமாயும், ஸந்தர்ப்பத்திற்கு தகுந்தபடியும் வரும்.

ஆரோஹணம் —ஸ ரி க ம ப த ஸ்

அவரோஹணம்—ஸ் த ப ம க ரி ஸ

இப்பொழுது காணப்படும் ராகங்களில் "பூர்ண காம்போஜி" என்ற ராகத்திற்கு ஒப்பிடலாம்.

-12-

சேதகௌரீ :—கௌளமேளம், ஷாடவம், ரிஷபவர்ஜம், நிஷாதக்ரஹந்யாஸாம்-சங்கள், ஆரோஹண அவரோஹணமுறை ஸம விஷமமாக வரும்.

ஆரோஹணம் —ஸ க ம ப த நி ஸ்

அவரோஹணம்—ஸ் நி த ப ம க ஸ

மாயா மாளவகௌள ராகத்தைக் தான் "கௌள" என்று கூறுவது வழக்கு. இப்பொழுது வழங்கும் ராகங்களில் "ஸிந்துராமக்ரியா" விற்கு ஒப்பிடலாம்.

-13-

பாவக-ராகம்:—பைரவிமேளம், ஷாடவம், நிஷாதவர்ஜம், தைவதக்ரஹந்யாஸாம் சங்கள், ஆரோஹி அவரோஹிக்ரமம் வக்ரமாகவரும்.

ஆரோஹணம் —ஸ ரி க ம ப த ப ஸ் என்றும்
ஸ ரி ம க ப ப தப ஸ் „
அவரோஹணம்—ஸ் த ப ம ப க ரி ஸ „
ஸ் த ப க ரி ஸ என்றும் வரும்.

ம க ரி ஸ என்பது விசேஷ ப்ரயோகமெனலாம்.

-14-

சதுரானன :—ஸ்வராந்தரம், காம்போதிமேளம், நிஷாதம், ரிஷபம், பஞ்சமம், முதலியவைகள் வர்ஜம். ஷட்ஜக்ரஹந்யாஸாம்சங்கள்.

ஆரோஹணம் —ஸ க ம த ஸ
அவரோஹணம்—ஸ் த ம க ஸ

-15-

சுவடி B. No. 11557

நாககுறிஞ்சி :—காம்போதி மேளம், ஸம்பூர்ணம், ஆரோஹண, அவரோஹண க்ரமம் ஸந்தர்பத்திற்குத் தகுந்தபடி வரும்.

ஆரோஹணம் —ஸ க ம ப த நி ஸ்
அவரோஹணம்—ஸ் நி த நி ப ம க ஸ

சுவடியில் காணப்பட்ட ஸஞ்சாரத்தைக் கொண்டு ஆரோஹண அவரோணஹம் எழுதப்பட்டுளது.

-16-

சுவடி B. No. 11555

குமுதாமோத :—மேளகர்தா ஷட்ஜ, பஞ்சமம் தவிர பஞ்சச்ருதி ரிஷபம் [இந்த ரிஷபம் சதுச்ருதி ரிஷபமாக வழக்கிலிருக்கிறது]. அந்தர காந்தாரம், ச்யுதபஞ்சம மத்யமம், கைசிகிநிஷாதம், ஸம்பூர்ணம், ஷட்ஜக்ரஹாம்சம் ஸமவிஷமம்.

ஆரோஹணம் —ஸ ரி க ம த ஸ் ப நி த ஸ்
அவரோஹணம்—ஸ் நி த ம ப த ம க ரி ஸ

-17-

ஸர்வமங்களா :—மேளகர்தா, ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம் தவிர சுத்த ரிஷபம், அந்தரகாந்தாரம், ச்யுத பஞ்சம மத்யமம், சுத்ததைவதம், சுத்த நிஷாதம், ஷட்ஜக்ரஹந்யாஸாம்சங்கள். ஸமவிஷமமாக வரும்.

ஆரோஹணம் —ஸ ரி க ம ப த நி ஸ், ப நி ஸ்
அவரோஹணம்—ஸ் நி த ப க ரி ஸ

இந்த ராகத்தின் ஸ்வரங்களைப் பார்த்தால், க்ரயகப்ரியாவின் சாயையைப் போலிருக்கிறது.

-18-

துரிதேபகேஸரீ :—மேளகர்தா, ஸம்பூர்ணம். ஷட்ஜ, பஞ்சமம்தவிர சுத்தரிஷபம் ச்யுத பஞ்சமமத்யமம், பஞ்சமப். சுத்ததைவதம், ஷட் ஜக்ரஹம், வக்ரராகம்.

ஆரோஹணம் —ஸ ரி ஸ க ம த நி ஸ்ா । ப நி த நி ஸ்ா
அவரோஹணம்—ஸ் த ப ம க ரி ஸ
ஸ் த நி த ப ம க ரி ஸ
த ம ப ம க ரி ஸ

-19-

மந்தஹாஸசந்திரிகா :—மேளகர்தா, ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம் தவிர ஷட்ச்ருதி ரிஷபம், ச்யுதமத்யம காந்தாரம் [இதை அந்தரகாந்தர மாகக் கூறுவர்]. சுத்தமத்யமம், சுத்ததைவதம், சுத்தநிஷாதம், ஷட்ஜக்ரஹம், ஸமவிஷமம்.

ஆரோஹணம் —ஸ ரி க ம ப நி த ஸ்। ஸ ஸ ம ரி க ம ‖
அவரோஹணம்—ஸ் ப த ப ம ரி ஸ । த ம ரி க ம ரி ஸ ‖

இதில் வரும் ஸ்வரங்களைக் கொண்டு பார்த்தால் யாகப்ரியாவிற்குப் பொருத்தமாகக் கூறலாம்.

-20-

ஸரஸமோஹன :—மேளகர்தா—ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம்தவிர சுத்தரிஷபம், அந்தரகாந்தாரம், ச்யுத பஞ்சமமத்யமம், பஞ்சச்ருதி தைவதம், (சதுச்ருதிதைவதம்), கைசிகிநிஷாதம், ஷட்ஜக்ரஹம். வக்ரம்.

ஆரோஹணம் —ஸ ரி க ப ம க ம ப த ப ம க ம ப த நி ஸ்
அவரோஹணம்—ஸ்நி தப கப மம கரி கஸ

இந்த ஸ்வரங்களைக் கொண்டு பார்த்தால் வழக்கிலிருக்கும் சக்ர வாகத்திற்குச் சமமெனலாம்.

-21-

நட்டமல்லாரு :—ஸம்பூர்ணம், ஷட்ஜக்ரஹம், ஆரோஹி அவரோ ஹிக்ரமம் வக்ரமாகவும், ஸந்தர்பத்திற்குத் தகுந்தபடி வரும்.

ஆரோஹணம் —ஸ க ரி ம ப த ஸ்
அவரோஹணம்—ஸ்நி தப மரி கரிஸ
,, ,, —ஸ்த நிப மக ரிஸ

மோஹனகைசிகி: —ஸம்பூர்ணம், ஸமவிஷமமாக் வரும்.

-22-

ஆரோஹணம் —ஸரி மப மத பதநி நி ஸ்

அவரோஹணம்—ஸ்நி தப மக மப மக ரிஸ

-23-

சாயாகாம்போதி :—காம்போதிஜன்யம், ரிஷப-மத்யமவர்ஜம், ஷட்ஜக்ர ஹந்யாஸங்கள், ஆரோஹ அவரோஹக்ரமம், ஸம விஷமமாக ஸந்தர்பத்திற்குத் தகுந்தபடி வரும்.

ஆரோஹணம் —ஸ க ப த நி த ஸ்

அவரோஹணம்—ஸ் நி த ப கஸ

-24-

தோமளம்: —ஷாடவம், நிவர்ஜம், ஷட்ஜக்ரஹநியாஸாம்சங்கள், வக்ர ராகம்.

ஆரோஹணம் —ஸ ரி க ம ப த ப ஸ்| த ப த ஸ்|

அவரோஹணம்—ஸ் த ம ப க ரி ஸ| த ப ம க ரி ஸ||

D. No. 10822. -25- B. No. 11548.

ஸிம்ஹத்வனி :—பைரவிமேளம், ஸம்பூர்ணம், பந்துவராளி மத்யமம், ஆரோஹணத்தில் தைவதவர்ஜம், அவரோஹணம் ஸம்பூர்ணம், பந்துவராளிமத்யமமென்றால் ப்ரதிமத்யமமென்று கொள்ள வேண்டும். ஷாடவராகம்.

ஆரோஹணம் —ஸ ரிகம பநிஸ்

அவரோஹணம்—ஸ் நித ப மக ரி ஸ

-26-

ஸாவந்தீர்ண :—கன்னடகௌள மேளம் - ரிஷபவர்ஜம் - பந்துவராளி மத்யமம் [ப்ரதிமத்யமம்].

ஆரோஹணம் —ஸ கம பதநிஸ்

அவரோஹணம்—ஸ் நி த ப ம க ஸ

கன்னடகௌள ராகம், வேங்கடமகி, துளஜா மகாராஜா முதலியவர்கள் ஸ்ரீராகத்தில் ஜன்யமென்றும், கர்ணாம்ருத ஸாகரம், ஸங்க்ரஹ சூடாமணி முதலிய நூல்களில் கரஹரப்ரியா வென்றும் காணப்படுகிறது. ஆனால் ஸ்ரீராகத்தைத்தான் இப்பொழுது கரஹரப்ரியா என்று கூறுகிறோம். ஸங்கீத சந்திரிகா என்ற நூலில் 28-வதான ஹரிகாம்போதியில் ஜன்யமாகக் காணப்படுகிறது. கன்னடகௌள ராகமென்பது ஜன்யராகமென்பதில் ஸந்தேகமில்லை. ஆனால்

"ஸாவந்தீர்ண" ராகத்தில் பிரதிமத்யமம் வருவது கவனிக்கத் தக்கது.

27 சுவடி B. No. 11572

வநாளி :—இது ஒரு ஜன்யராகம். வனஸ்பதியில் ஜன்யம். இதில் ஆரோஹணத்தில்—காந்தாரவர்ஜம். அவரோஹணத்தில் காந்தார-நிஷாதவர்ஜம். ஷாடவ ஔடவராகம். இதில் வரும் ஸ்வரங்கள் ஷட்ஜ பஞ்சமம் தவிர சுத்தரிஷபம், சுத்தமத்யமம், சதுச்ருதிதைவதம், கைசிகிநிஷாதம்.

ஆரோஹணம் —ஸ ரி ம ப த நி ஸ்

அவரோஹணம்—ஸ் த ப ம ரி ஸ

இதற்கு ஏட்டில் கோவிந்தாசார்யாரால் எழுதப்பட்ட லக்ஷணகீதம் காணப்படுகிறது.

-28-

ஸாச்வராகம் :—இது ஓர் ஜன்யராகமாகும். 37-வது மேளமான ஸாளக ராகத்தில் ஜன்யம். ஆரோஹண அவரோஹணம் வக்ரமாக வரும். இதில் வரும் ஸ்வரங்கள், ஷட்ஜபஞ்சமம் தவிர சுத்தரிஷபம், சுத்தகாந்தாரம், ப்ரதிமத்யமம், சுத்ததைவதம், சுத்தநிஷாதம். இதன் லக்ஷணகீத ஸஞ்சாரத்திலிருந்து ஆரோஹண அவரோஹண முறை எழுதப்பட்டுள்ளது.

ஆரோஹணம் —ஸ க ரி க ம ப த நி ஸ்

அவரோஹணம்—ஸ் நி த ப ம க ரி ஸ

-29-

போகஸாவேரி: —இது ஓர் ஜன்யராகம் ; 37-வதான ஸாளக மேள ஜன்யம். ஆரோஹணத்தில் காந்தாரவர்ஜம் ; அவரோஹணம்—ஸம்பூர்ணம்.

ஆரோஹணம் —ஸ ரி ம ப த நி ஸ்

அவரோஹணம்—ஸ் நி த ப ம க ரி ஸ

-30-

கோபினம் :—இது ஜன்யராகமாகும், 57-வது மேளமான ஸிம்ஹேந்த்ரமத்யம ஜன்யம். ஆரோஹண அவரோஹணத்தில் பஞ்சமவர்ஜம். இதில் வரும் ஸ்வரங்கள் ஷட்ஜபஞ்சமம் தவிர சதுச்ருதி ரிஷபம், ஸாதாரண காந்தாரம், ப்ரதிமத்யமம், சுத்ததைவதம், காகலி நிஷாதம்.

ஆரோஹணம் —ஸ ரி க ம த நி ஸ்

அவரோஹணம்—ஸ் நி த ம க ரி ஸ

மேலே கூறப்பட்ட ராகங்களுக்கெல்லாம் லக்ஷ்யமாக ஒன்றும் கிடைக்கவில்லை.

கோபினம்—திரிபுட.

ஸா || ஸ நி த ம த நி ஸ || த நி ஸ த நி ஸ ஸ ||
ஸ்ரீ ய சோ . தா ந ங் :த ன மு - கு ந் த

ரி க ம க ரி ஸ நி || த நி ஸ ரீ ஸா
கோ . . . . வி ங் து . . ரே ரே

ஸ ரீ ரி க க ம || த மா க ரி க ம ||
ச து ச் ரு தி ரி ஷ ப ஸா த ா ர ண

க ரி ஸ நி த ம த || நி ஸ ரி ஸ ரி க ம ||
கா ங் . . தார ப் ர தி - ம - த்யம

க ம த நி த ம க || ம த நி த ம க ம ||
கா - க லி . ஸ்வர இ த ர சு . . த்த

த நி ஸ த ம ம || த ம க ம க ரி ஸ ||
ப வ ர் ஜி . த ஸ - க் ர ஹ ங்யா

ரி ரி க க ம ம த || நி த ம த ம க ரி ||
ஸா ம் . . . . ச த் ரி பு ட யு க் த

க ம க ம க க ரி || ஸ ரி க ம க ரி க ||
ஸி ம் ஹே ந் த்ர ம த் ய . . மே ள

ம க ரி ஸ நி ரி ஸ || ரி ஸ நி ஸ நி ஸ ரி ||
ஜ னி த கோ - பி ன ரா . . . க

ஸ ரி க ம த நி ஸ் || ஸ் நி த ம க ரி ஸ ||
ம வ தா . . ர ய ஸ்ரீ ரா . . . ம

ஸ ரி ரி க ரி |
ந மோ ா நமோ

N.B. இந்த ராகங்கள் இதுவரை வெளிவராதவைகள்,

गोबिनरागः—त्रिपुटतालः

सा। स नि ध म ध नि स॥   ध नि स ध नि स स ॥
श्री य शो . . दा न . .   न्द न मु कु . . न्द

रिग म ग रि स नि ॥   ध नि स री सा ॥
गो . . . . वि .   न्दु . रे . रे

स री रि ग ग म ॥   ध मा ग रि ग म ॥
च तु श्रु . ति रि ष   भ सा . धा . रण

ग रि स नि ध म ध ॥   नि स रि स रि ग म ॥
गा . न्धा . . . र ॥   प्र ति . म . ध्यम

ग म ध नि ध म ग ॥   म ध नि धम ग म ॥
का . क लि . स्वर ॥   इ त र शु . . द्ध

ध नि सा ध म म ॥   ध म ग म ग रि स ॥
प . वर्जि . . . त   स . ग्र ह . . न्या

रि रि ग ग म म ध ॥   नि ध म ध म ग रि ॥
सां . . . . . श   त्रि . . पु ट . यु क्त ॥

ग म ग म ग ग रि ॥   स रि ग म ग रि ग ॥
सिं हे . . . न्द्र .   म ध्य . . . मे ल

म ग रि स नि रि स ॥   रि स नि स नि स रि ॥
ज नि त गो . . बि .   ण रा . . . . . ग

स रि ग म ध नि स ॥   स नि ध म ग रि स ॥
म व धा . . . र य   श्री रा . . . . . म ॥

स रि रि ग रि ॥
नमो . नमो

ஸாச்வ - த்ரிபுட

ஸா | ஸ க ரி	க ரி ஸ ஸ	‖	நி த ப ம ப த நி	¦
ஆ ரே ரே	ஜய ஜ ய		ஸ ர ஸி ஜ ந ய ந	
த ஸ ரி	க ம க ரி	‖	ஸ ப ம க ரி ரி ஸ	‖
பு வ ன	மோ ஹ ன		தா ன வ ஹ ர ண	
நி த த ஸா	ஸா	‖	ஸ நி த ப த ஸ் நி	‖
ரே . . . ரே	ரே		ப் ர தி ம த் ய ம	
ஸ க ரி	ஸ நி ஸ ஸ	‖	ஸா க ரீ க ம	‖
இ த ர	சு த் - த		ஆ ரோ . ஹ ண	
ம க ரி	கா ரி ஸ	‖	நீ ஸ கா ரி ஸ	‖
அ வ .	ரோ ஹ ண		ஸ ம் பூ ர்ண	
க ரி க ம	ப த ப	‖	பா ம பா ம ப	‖
ஸ ம வ க் .	. ர		க் ர ஹ ஸ் வா	
த நி த ப	ம ப ம	‖	ப த த நி த நி த	‖
ம் . . .	. . ச		தி ரி பு ட யு க் த	
ப த நி நி	த ஸ ஸ	‖	ஸ நி த த ப ப ம	‖
ஸா . . .	ல க		மே ள ஜ . . னி த	
கா ரி	ஸ நி ஸ ஸ	‖	ஸ க ரி க ம ப த	‖
ஸா ச் வ	ர ா க		ம வ தா . . ர ய	
நி த ஸ ஸ	த ப ா	‖	க ரி க ரி ரி	‖
ஸ்ரீ . ர ா	. . ம .		ந மோ ந மோ	

साश्वरागः—त्रिपुटतालः

सा! स ग रि ग रि स स	॥	नि ध प म प ध नि	॥
आ रे रे . ज य ज य		स र सि ज न य न	
ध स रि ग म ग रि	॥	स प म ग रि रि स	॥
भु व न मो ह न .		दा न व ह र . ण	
नि ध ध सा सा	॥	स नि ध प ध स नि	॥
रे . . . रे . रे		प्र ति . . म ध्य म	
स ग रि स नि स स	॥	सा ग री ग म	॥
इ त र शु . . द्ध		आ . रो ह ण	
म ग रि गा रि स	॥	नी स गा रि स	॥
अ व . रो ह ण		सं . पू . र्ण	
ग रि ग म प ध प	॥	पा म पा म प	॥
स म व . . . क्र		ग्र . ह स्वा .	
ध नि ध म प म	॥	प ध ध नि ध नि ध	॥
शं		त्रि पु ट . यु क्त .	
प ध नि नि ध स स	॥	स नि ध ध प प म	॥
सा . . . . . ल क		मे ल ज . . नि त	
गा रि स नि स स	॥	स ग रि ग म प ध	॥
सा श्व . रा ग		म व धा . . र य	
नि ध स स ध म	॥	ग रि ग रि रि	॥
श्री रा . . . म		नमो नमो	॥

*வநாளி—லக்ஷணகீதம். திரிபுட.

ஸ ஸ ஸ ரி ம ப ம ரி ஸ ||	நி ஸ த ப ம ப த ||
அ ரே ரே . . பா நு .	கோ . டி . ஸ ங் கா
த ப ம ப த நி ஸ ||	நி ஸ த ப த நி ஸ ||
ச ஸ ர் வே . . ச	ஜ க நி வே . சு ரே
ஸ ரி ம ரீ ஸா ||	ஸ ரீ ம ரி மா ||
சு ரே . ரே. ரே.	ச துச் ரு தி தை
த நி ஸ நி ஸ த ப ||	ம ம ப த நி ஸ்ா
ஆ . . ரோ . . ஹ	க வ ர் . . ஜி த ||
நி ஸ த த ப த ப ||	த நி ஸ நி ஸ த ப
அ வ ரோ . . ஹ	க நி வ ர் . ஜி த
த ப ம ம ரி ஸ ரி ||	ப ம ம ப த ம ரி ||
ரி . க் ரஹா ம் ச	ஸ் வா ம் . . ச
ஸ ரி ம ப ம ம ரி ||	ஸ் நி ஸ த ப ப த ||
த் ரி பு ட யு க் த	வ ன ஸ் ப தி மேள
ப ம ப த நி ஸ ஸ ||	ப த த நி நி ஸ ஸ ||
ள ஜ னி த வ ந ா	. ளி ர ா. . . க
ஸ ரி ம ப த நி ஸ ||	நி ஸ த ப ம ரி ஸ ||
ம வ . . தா ர ய	ஸ்ரீ . . ரா . . ம
ஸ ரி ரி ம ரி	
ந மோ ந மோ ||	

*இது ஸங்க்ரஹ சூடாமணியில் 'ரஸாலி' என்று தரப்பட்டிருக்கிறது; அங்கே கீதம் பூர்த்தியாகவும் தவறின்றியும் காணப்படுகிறது.

वनालि-लक्षणगीतम्—त्रिपुट

स स। स रि म प म रि स	॥	नि स ध प म प ध	॥
भरे रे . . भा . नु		को . टिसं का	
ध प म प ध नि स	॥	नि स ध प ध नि स	॥
श स . वैं . . श		ज ग नि वे . शु रे	
स रि म री सा	॥	स री म रि मा	॥
शु रे . रे . रे		च तु श्रु ति धै	
ध नि स नि स ध प	॥	म म प ध नि सा	॥
आ . . रो . . ह		ग व . र्जि . त	
नि स ध ध प ध प	॥	ध नि स नि स ध प	॥
अ व रो . . . ह		ग नि व र्जि . . त	
ध प म म रि स रि	॥	प म म प ध म रि	॥
रि . ग्रहां . . श		स्वां . . . . . श	
स रि म प म म रि	॥	स नि स ध प प ध	॥
त्रिपु ट यु . क्त		व न स्प . ति मे ल	
प म पध नि स स	॥	प ध ध नि नि स स	॥
ज नि त व . ना		. लि रा . . . ग	
स रि म प ध नि स	॥	नि स ध प म रि स	॥
म व . . धा र य		श्री . . रा . . म	
स रि रि म रि	॥		
नमो नमो			

RARE COMPOSITIONS IN SARASVATI MAHAL MANUSCRIPTS

T. G. Ananthasubrahmanian

ஸரஸ்வதீமஹால் சுவடிகளிலுள்ள

அபூர்வ ஸம்ஸ்க்ருத கீர்த்தனைகள்

டி. ஜி. அனந்தசுப்பிரமணியன்

16-வது வால்யூம் கேட்டலாக்கில்—11651 என்ற எண்ணிலுள்ள "கீர்த்தனானி" "कीर्तनानि" என்ற சுவடியில் ஸம்ஸ்க்ருத மொழியில் பல கீர்த்தனைகள் காணப்படுகின்றன. மொத்தம் 160 கிருதிகளுள்ளன. அவைகளில் 100 தான் கீர்த்தனைவடிவில் காணப்படுகின்றன. அதிலும் 69-க்குத்தான் ராகங்கள் இருக்கின்றன. இவைகளுக்கும், மற்ற கிருதிகளுக்கும் தாளங்கள் கிடையா. பெரும்பாலும் சிவகாமசுந்தரி அம்பாளைப் பற்றித்தான் காணப்படுகின்றன. ஒரு சில கிருதிகள் நடராஜர் பெயரில் காணப்படுகின்றன. எழுதியவர் இன்னாரென்று தெரியவில்லை. முத்ரையும் எழுதப்படவில்லை. முத்ரை ஸ்வாமி பெயராகவே காணப்படுகின்றன. "சிதம்பராதீச்வர, கனகஸபேச, ஹாடகரங்கநாயக, குஞ்சிதபாத, சிவகாமினீநாத, காத்யாயனீஜானே, ஸபேச்வர," இம்மாதிரி முத்ரைகளும், அம்பாள் பெயரில் "நிருத்தநாயகவல்லபே! தில்லசோபிவனதீசே, நடராஜ ஜாயே! சிவகாமஸௌந்தரி" முதலிய முத்ரைகளும் காணப்படுகின்றன. இப்பொழுது வழக்கிலுள்ள ராகங்களே அநேகமாகக் காணப்படுகின்றன. பல்லவி, அனுபல்லவி, சரணம் என்ற முறை காணப்படவில்லை. பல்லவி என்பதுதான் எழுதப்பட்டுள்ளது. பின் உள்ளவைகள் எண்ணிக்கை செய்யப்பட்டுள்ளன. ஒவ்வொன்றிலும் மூன்று சரணங்கள் காணப்படுகின்றன. ஆரம்பத்தில் 9 ச்லோகங்கள் இருக்கின்றன. முதல் ச்லோகம் முக்குறுணி விநாயகரைப் பற்றியது.

> " मदावलमुखं वरं महितवैभवं दैवतैः
> मदान्धपुरवैरिणां निखिलगर्वनिर्वापणम् ।
> जगत्रयसमुद्भवप्रचुरविघ्नविध्वंसिनं
> शिवत्रयविनायकं शिवसुतं भजे संततम् ॥

இந்த ச்லோகத்தில் "शिवत्रय" என்று காணப்படுகிறது. "शिवं" என்றால் "குறுணி" என்ற அளவிற்குப் பெயர். இந்த அளவு முறை

முற்காலத்தியது. "त्र्यं" என்ருல் மூன்று என்ருகும். மூன்றுகுறுணி முக்குறுணி என்ருகியது. சிதம்பரத்தில் தெற்கு கோபுரவாயலில் இருக்கும் விநாயகருக்கு முக்குறுணி விநாயகர் என்றுபெயர்; அவரை வணங்குகிறேன் என்று இருக்கிறது. பிறகு ஸுப்ரமண்யர், நட ராஜர், சிவகாமஸுந்தரி முதலிய தெய்வங்களைக் கூறியுள்ளார். அடுத்தபடி நாட ராகத்தில் ஒரு பதம் காணப்படுகிறது. அதில்

... "विघ्नं वारय कल्पकनामवारणवक्त्र विभो"

என்று கற்பக விநாயகரைக் கூறி சுப்ரமண்யர், நடராஜர், சிவகாம ஸுந்தரீ முதலிய தெய்வங்களை வழிபடுகிருர். கற்பக விநாயகர் மேலக்கோபுரவாயலிலிருக்கிருர். ஆகையால் இந்தக் கீர்த்தனைகளை எழுதியவர் சிதம்பரத்தில் வஸித்தவரெனக் கூறலாம். சிதம்பரத் தைப்பற்றி கிருதிகளில் கூறியிருக்கிருர். உதாரணமாக "कदा लोकयेऽहं" என்ற கிருதியில்

... "करकमलशोभिकल्हारजपमालिकावरकीरपृथुककटिदेशम्"

என்று சிவகாமஸுந்தரியின் ஸ்வரூபலக்ஷணத்தைக் கூறியிருக் கிருர். மேலும் 46-வது க்ருதியில் "शिवं आतनु मम शिवगङ्गे" என்று கோயிலின்கண் உள்ள சிவகங்கா என்ற புண்ய தீர்த்தத்தைப் பாடியுள்ளார். 109-வது க்ருதி கல்யாணி ராகத்தில் "ताण्डवमहं दधानं" என்ற கிருதியில் "சொற்கட்டுகள்" காணப்படுகின்றன. கிருதி களில் எதுகை, மோனை அணிகளுமமைந்துள்ளன; சொற்சுவை, பொருட்சுவைகள் காணப்படுகின்றன.

11655-எண்ணிலுள்ள சுவடியிலும் நடராஜரைப் பற்றிச் சில கிருதிகள் ஸம்ஸ்க்ருதத்தில் காணப்படுகின்றன. மேலும் தில்லை கோவிந்தராஜர், வைத்யநாதஸ்வாமி, பாலாம்பிகை, ராஜகோபால ஸ்வாமி, ஸ்ரீரங்கநாதர், ஸ்ரீ ராமர், தியாகராஜர், காமாக்ஷி, வெங்க டேசர், முதலிய தெய்வங்களைப் பற்றியும் பாடப்பெற்றுள்ளது. இதி லும் பல்லவி, அனுபல்லவி, சரணம் என்ற முறை காணப்படவில்லை. பல்லவி என்று மட்டும் காணப்படுகிறது. மூன்று சரணங்களுக்குக் குறையாமல் இருக்கின்றன. தாழிசை, கலிப்பா, கலித்துறை, சூர்ணிகை, கும்மி, பத்யம், நாமாவளி, அக்ஷராவளி, முதலிய வகை களும் ஸம்ஸ்க்ருதத்திலேயே காணப்படுகின்றன. ஒன்றிலாவது முத்ரை இல்லை. மொத்தம் 193 கிருதிகள் கிடைக்கலாம். நடராஜர் பெயரில் ஸம்ஸ்க்ருதத்திலிருப்பது குறிப்பிடத்தக்கது.

கிருதிகளின் விவரம்

1.	ஸ்ரீ நடராஜர் ஸ்ரீ சிவகாமி அம்பாள் பற்றியவை	...	61
2.	வைத்யநாதஸ்வாமி	...	8
3.	பிருஹதீச்வரர்	...	1
4.	வெங்கடேச்வரர்	...	2
5.	தியாகராஜர்	...	1
6.	கமலாம்பாள்	...	1
7.	ஸௌந்தரேச்வரர்	...	2
8.	வாஞ்சநாதர்	...	2
9.	மாயூரநாதர்	...	1
10.	கிருஷ்ணர்	...	3
11.	ராமர்	...	5
12.	ராஜகோபாலஸ்வாமி	...	2
13.	ரங்கநாதர்	...	2
14.	கோவிந்தராஜர்	...	9

चित्सभेश्वरकीर्तनम्

गौलिपन्तु

पल्लवि

भवच्चरणांबुजमेव भावे भावयेऽहम्
धवलकिरणशेखर गंगाधर नटेश शम्भो । भवच्चरण

यागमुख्यकर्मजालं यज्ञवेद्यं निगममूलम्
योगमपि च विस्तृतशास्त्रमागमं न जाने ॥ भवच्चरण

वारणाननं कुमारं वाराहीमपि शास्तारम्
वीरभद्रमितीतरदेवं विटसामीशाहम् (?) भवच्चरण

वासववंद्यमहेश वाञ्छितार्थप्रदेश
दासमिमं परिपाहि दयालो दभ्रसंसदीश ॥ भवच्चरण

शिवकामसुन्दरीकीर्तनम्

काम्बोजि

कल्याणि गौरि शिवकामसुन्दरि
कल्याणं भूरि भुवि मे कलय शंकरि ।

चरणम्

शैलसंभवे सरसिजवदने
शमितदानवे समवितमदने
फाललोचने परभृतगदने
भवभयापहे भावुकसदने
मारसेविते मम (म)तिनिलये
महितवैभवे मणिशुभवलये
हारशोभिते हरजननिलये
हाटकांचिते हसितकुवलये
कामदायिके कृतकलिहरणे
कमलजादिभिः काङ्क्षितचरणे
नामभासुरे नतजनशरणे
नटपतिप्रिये नवनवकरुणे कल्याणि

चित्सभेशकीर्तनम्

पल्लवि

करुणाकरेश कनकसभेश
तरुणेन्दुकलामौले तनु दयां मयि बाले ॥

चरणम्—1

मदनमदसमूहमथन विधुतमोह
वदनजिताम्बुरुह वरद वृषभवाह ॥ करुणा

2

भुजगनायकभूष भुवनैकशुभवेष ।
निजभक्तपरितोष निगमरत्नमंजूष ॥ करुणा

3

अवनतामरयूथ अपहृताश्रितबाध ।
शिवकामिनीजीवनाथ चिदम्बरपुरनाथ ॥ करुणा

वैद्यनाथस्वामिकीर्तनम्

पल्लवि

पालय वैद्येश, बालचन्द्रचूडागेश ।
फालनेत्र नीलकण्ठ बालिकेश कालारे ॥ पालय

अनुपल्लवि

जातरूपभूष वेदकोश चारुवेष ।
भूतिभीत(?)वीतभूतप्रेतरोगवेताल ॥ पालय

चरणम्–1

पुण्डरीकाक्षाभिवन्द्य अण्डजेशचिन्त्य ।
चण्डदैत्यमण्डलातिखण्डनाहिकुण्डल ॥ पालय

2

शङ्कर महेश गंगयाभिरामकेश ।
अङ्गजविभंगदेव तुङ्गवैद्यलिंग माम् ॥ पालय

बालाम्बिकाकीर्तनम्

पल्लवि

भावयेऽहं बालिकाम्बिकां भावयेऽहं बालिकाम्
भक्तजनावलम्बां भावजभव्यक्रमदम्बां (?)
भयहारिणीं मदम्बाम् ॥ भावये

चरणम्–1

तुङ्गवैभवोदारां तुम्बुरुसन्नुतां धीराम् ।
मङ्गलनिलयाकारां महिलामणिमुदाराम् ॥ भावये

2

दूरीकृतापत्स्तोमां दुरवापामभिरामाम् ।
पूरितश्रितकामां पुरारातिप्रेमसीमाम् ॥ भावये

3

परमानन्दनिधानां पालितभवदीनाम् ।
वरदां जगन्निदानां वैद्यनायकाधीनाम् ॥ भावये

बृहदीश्वरकीर्तनम्

आपत्सहाय हर मुनिगेय ।
पापप्रमथनेश पाहि सदा माम् ॥ आपत्सहाय

चरणम्–1

निर्णयविरहित वर्णनियमगुण
सुपर्णरथेड्य पञ्चवर्णस्वरूप
कर्णविलसित सुवर्णकुण्डल
करुणार्णव शुभघन स्वर्णपुरेश ॥ आपत्सहाय

2

कुञ्जरवरनवमञ्जवजिनवसन
पञ्चवदन कालभञ्जन देव
कञ्जभवादिसुरपुञ्जसुपूजित
धनञ्जयवरद पुरञ्जय शम्भो ॥ आपत्सहाय

3

जह्नुतनयाजलक्लिन्नमकुटतट
पन्नगपरिवृढसन्नद्धभुजट
छिन्नकलुष भव त्वत्पदयोः
प्रपन्नं पालय मां बृहन्नायिकेश ॥ आपत्सहाय

वेङ्कटेशकीर्तनम्

पल्लवि

पालय मामनाथं पाथोजनाभ
वेलातीतवैभव वेङ्कटाधीश ॥ पालय

चरणम्–1

चेटीभूतामरौघ श्रीकुचभार-
पाटीरपंकलिप्तबाहान्तराल ॥
कोटीरभूषणोज्ज्वल कोमलश्यामलगात्र
कोटिहत्यामोक्षपुर कोविदपूज्य ॥ पालक

2

अण्डजाधीश्वरवाह अपहृतमोह
कुण्डलिवरातिशोभिगण्डमण्डल
चण्डभानुकोटिशोभ शंखचक्रांकितपाणे
कोण्डपसमुद्रवास गोकुलपाल ॥ पालय

3

पंकजोद्भववन्द्य परमकारुण्यरूप
शंकरप्रिय शौरे सर्वलोकेश
किंकरं ते कृतमन्तुं कृपणं सादरम्
पश्य वेंकटाधीश्वर स्वामिन् वेदांतवेद्य ॥ पालय

गोविन्दराजकीर्तनम्

पल्लवि

पाहि मां सुरमान्य मोहितासुरसैन्य
लोहिताब्जनयन मे मुदं गोविन्दराज ॥ पाहि मां

चरणम्–1

अण्डजाधिपयान कुण्डलीशशयान
चण्डकिरणमण्डलप्रभ पुण्डरीकवल्लीश ॥ पाहि मां

2

खगपवरकुमार रूपविजितमार
पापजनदुरापचरण श्रीपते जगदीश ॥ पाहि मां

3

वल्लवीजनजालवल्लभातुललील
मल्लमथनकल्पविक्रम तिल्लगोविन्दराज ॥ पाहि मां

मायूरनाथः

पल्लवि

सदयं मां पाहि, संपदं देहि
मदनमथन शम्भो मायूरनाथ ॥ सदयं मां

चरणम्

मंडलीकृतकनदण्डजपतिवरकुण्डल-
युगलशोभिगण्डतलेश
खण्डपरशो विधुमण्डन जनिमृति-
खण्डन सततमखण्डस्वरूप ॥ सदयं मां

2

इभचर्मधरविश्वप्रलय सन्निगम-
गीत विभवाढ्य शतभानुप्रभ जगदीश
शुभकर्मपरिहीनसभयं मामतिदीनम्
अभयनायिकाधीश शुभमहेश ॥ सदयं मां

दुरितौघवारिजारुणपाद दारितशमन
निवारितताप पूरिताश्रितकाम भूरि-
महिमयुक्त गौरीमायूरनाथ गौरशरीर ॥ सदयं मां

श्रीरङ्गनाथकीर्तनम्

श्रीरङ्गनाथ हरे पाहि मां दीनम्
भक्तसारंगजलवाह सकलभुवनाधार ॥ श्रीरङ्गनाथ

चरणम्

वारिदततिनीलगात्रारुण-
वारिजदलायतनेत्र
दूरितदुरित विदारितसुर
परिपूरिताश्रितकाम
हारिगुणाभिराम ॥ श्रीरङ्गनाथ

2

रावणानुजपरिसेव्य विभो
सावधानसुविभाव्य भावज-
जनक मदावलावनचरण
देवदेव वसुदेवतनय शौरे ॥ श्रीरङ्गनाथ

3

मङ्गलकरसह्यजामध्यतुङ्गतटनिवास
अङ्गदकटकशुभांगपदजनित-
गङ्ग पालय मां श्रीरङ्गनायकदेव ॥ श्रीरङ्गनाथ

கலித்துறை

संसारसागरतारकमाशुसकृन्नमतां कंसारिपूजितपादयुगं ।
करुणानिलयं हंसानलेन्दुदृशं दरहासहतत्रिपुरं हंसावलम्बिजटं
चित्सभेशमहं कलये ॥

கலிப்பா

विंत्तेशविष्णुमुखैर्विबुधनिकरैरखिलैः
मत्तेतरैरनिशं मान्यमहिमयुते ।

नृत्तेशवामतनुनित्यनिलये गिरिजे
चित्ते वसांब सदा शिवकामसुन्दरि मे ॥

தாழிசை

भवमुखदैवत मौलिमंडनमणिकिरणावलिदीपसंततपरिलसितारुणपादपंकजवरपीठे। शिवनगरादिमहाचिदम्बरकनकसभानटराजसुन्दरि, शिखरिसुते, शिवकामसुन्दरि जगदीशे ॥ नवनवजातरुजापटुं भृशकलुषमनीषमहो भयंकरनरकविभीतमरातिसंचयवशमेनं ॥ तव परिचारकपादकिंकरमिव भवति जननीव संप्रति तनयमिहावतु लोकशंकर दयया माम् ॥

चूर्णिकै

अये ! चित्त ! नित्यं भजस्व नृत्तराजं देवराजं उत्तमांगवरांगगंगातरङ्गमालालालिततटावनिसञ्जातवर्धितविद्रुमलताच्छटायितजटाकलापम्। शशिकलापं, अङ्गजपतंगमदभंगांकुश तुंगप्रदीपायितफालतलनेत्रम्। घनसारधवलगात्रम्, भास्करसुधाकरविलोचनम्। भवविमोचनं कुण्डलिवरकृतकुण्डलमण्डितगण्डमण्डलं, नतमुनिमण्डलं, सौन्दर्यसमयोदग्रनासिकारुचिपरिहसितपाटलीसुमनोभिरामम्, सकलभुवनावनार्थमप्यभिजातजातरूपसदसिसंदर्शितपरमानन्दताण्डवाडम्बरम्, दिगम्बरम्, जगदीश्वरम्, महेश्वरं चिदम्बरेश्वरम् ॥

नामावली

भवभयभञ्जन परमदयालो शिवकामीनायक शिव परिपाहि ।

पल्लवम्

वामालङ्कृतवामकलेबर हेमाम्वर हेमसभेश ।
सोमशेखर शोभनदायक सामसन्नुत सांब नटेश ।
फाललोचन परमानन्द नीलकंधर निर्मलरूप ॥

ऊञ्जल्

कञ्जरुचिनवमणिभिर्विरचितेऽष्टकरिदन्तकलितपदे कनकपीठे मञ्जुनिगमावलिसुरज्जुबन्धे मार्ताण्डशीतलमयूखदीपे । कञ्जविधुहरिघनदैः प्रचालितान्ते कमनीयरुचिमञ्जे भासमाने सञ्जनितभुवनचये आडूरूञ्जल् । सच्चिदानन्दनिधे आडूरूञ्जल् ॥

கீர்த்தனைகளின் குறிப்பு

- 1 - சுவடி B. No. 11651

1.	மதாவலமுகம் வரம்	ச்லோகம்	முக்குறுணி விநாயகர்
2.	அம்போஜாஸன	,,	ஸுப்ரமண்யர்
3.	வந்தேஸபாந்தரஸ்திதம்	,,	நடராஜர்
4.	தம்மில்லத்யுதி	,,	சிவகாமசுந்தரி
5.	அஹார்யகுலதீபிகா	,,	திரிபுரஸுந்தரி
6.	அருணும்புருஹாம்	,,	ஸரஸ்வதி
7.	ஸ்ரீமத் வ்யாக்ரபதஸ்ய	,,	
8.	அல்பாபி வாக் விருத்தி	,,	
9.	தநீயஸீமப்யநிசம்	,,	
10.	சாரண கந்தர்வ	நாட	கற்பகவிநாயகர் சுப்ரமண்யர் நடேசர் சிவகாமசுந்தரி
11.	பாலயகணேசாதுஞ	?	
12.	அவ த்வாமிஹ	ஸௌராஷ்ட்ரம்	
13.	பாலய ஷடானன	கேதாரகௌள	
14.	பாலே மரகதநீலே	?	
15.	சங்கரி	?	
16.	காலாரிகாந்தா	நாதநாமக்ரியா	
17.	கதம்பவிபிநநிவாஸே	கண்டாரவம்	
18.	பாலே சிவகாமி	?	
19.	சைல நாயகபாலா	?	
20.	ஸதயம் மாம் பாஹி	ஆஹிரி	
21.	குந்ததந்தபங்க்தே	?	
22.	ஜலஜாக்ஷி	ஸாவேரி	
23.	அம்புஜாஸனபூஜிதே	ஸாவேரி	
24.	பங்கஜபவநுதசீலே	காம்போதி	
25.	விநுதே ஸத்வ்ருத்தே	கண்டாரவம்	
26.	மாமநிசம் பாஹி	?	
27.	தேஹி மதுரவாணீம்	ரேவகுப்தி	
28.	சரணமிஹ	ஆஹிரி	

29.	நவநீரதாளி	காம்போதி
30.	சைலநாயகோதயே	?
31.	ஸோமமுகி	?
32.	கௌரி சங்கரி	?
33.	கலய மே முதம்	
34.	சரணுகதம் மாம்	
35.	தாபமபாகுரு	
36.	ஸா மாமவது	முகாரி
37.	கருணுமயி	காம்போதி
38.	காமஜீவிதகாரணே	?
39.	கௌரி பவதீமேவ	காம்போதி
40.	கல்யாணி கௌரி	காம்போதி
41.	ஸம்ஸாரபய	முகாரி
42.	ஜலதபடலீஸத்ருசே	
43.	த்வாமேவ ஸதா ஸேவே	
44.	மாதா மாம் பாது	ஆஹிரி
45.	கிரிஜே பாஹி ஸாதரம்	ரேகுப்தி
46.	தவ தாஸம் மாம்	தன்யாஸி
47.	தீனே மயி காருண்யம்	?
48.	பாலய அம்பிகே	
49.	மந்தாசயம் மாம்	காம்போதி
50.	கலயமே மோதம்	?
51.	பாலய மாமநாதம்	
52.	ஜனனி மாம் பாஹி	காம்போதி
53.	பிராளேயசைலபாலிகே	ஸாவேரி
54.	ஸாதரம் பாஹி	?
55.	சிவம் ஆதனு சிவகங்கே	
56.	பாலே மய்யாதனு	காபி
57.	மாமநாதம் பாஹி	மத்யமாவதி
58.	கிரிஜே கிரிஜே	ஆஹிரி
59.	கலய மே சுபம்	கண்டாரவம்
60.	கலயமுதம் கமலமுகி	?
61.	சேதனே விதேஹி	பந்துவராளி
62.	சரணுகதம் மாம்	சங்கராபரணம்
63.	பாஹி மாம் திரிபுரஸுந்தரி	காம்போதி
64.	வந்தே தேவி ஸததம்	ஆஹிரி

65.	பிரளேயசைல	ஸாவேரி
66.	தரணிஹ—தவஹ	கேதாரிகுளம்
67.	பரிபாஹி பவரோக	தோடி
68.	கிங்கரம் பரிபாலய	?
69.	நமோ நமோ ஜகதம்ப	?
70.	ஸிஞ்ச கருணும்ருதை :	காம்போதி
71.	மங்கள மிஹாகலய	நீலாம்பரி
72.	தபநீய ஸம்ஸதி	?
73.	சிவகாமசுந்தரி	மத்யமாவதி
74.	ஜனனி தே	கண்டாரவம்
75.	நீலநீரதவேணி	?
76.	பாலமிமம்	
77.	ஸொமகலாதர	ஆஹிரி
78.	விடலோகசரிதம்	,,
79.	மனஸா த்வாமேவ	
80.	தேவாதிதேவே	ரேவகுப்தி
81.	ஸம்ஸாரான்மாமுத்தரேச	?
82.	நிந்தாமி வா	ஆஹிரி
83.	பவச்சரணும்புஜமேவ	கௌளிபந்து
84.	மானஸ பஜ	?
85.	ஆலோகேச	நீலாம்பரி
86.	சித்தே கலயாமி	வராளி
87.	தவ பாதபத்மமேவ	கல்யாணி
88.	ஸ்ரீபாதபக்திம் மே	?
89.	பாஹி பாஹி மாமீச	ஆஹிரி
90.	தேவ பாஹி மாம்	முகாரி
91.	பாஹி நடேச	?
92.	சிதம்பரேச பாஹி	ஆஹிரி
93.	சேதோ நித்யம்	காம்போதி
94.	தருணம் பாஹி மாமீச	?
95.	தேவ தேவ தேஹி முதம்	?
96.	புல்லாம்புருஹ நேத்ரே	ஆஹிரி
97.	ரக்ஷ மாமிஹ தேவ	?
98.	ஸோமசகலபூஷ	ரேவகுப்தி
99.	வேதாந்தைராவேதித்	?
100.	சம்போ பாஹி	?

101.	ஸோமகண்டசேகர	?
102.	பாலய தாணுவநாதீச	நாதநாமக்ரியா
103.	காருண்யஜலராசே	?
104.	ஈச சித்ஸபேச	?
105.	நௌமி தே சரணுவஹம்	கௌளிபந்து
106.	தேவதேவ தாண்டவாதீச	?
107.	தேவதேவ தே ஸேவகே	?
108.	ஈச ! விபுதேசநுத	?
109.	சித்த மாமவ	?
110.	சங்கர சம் குரு	சங்கராபரணம்
111.	பாலய தேவ	?
112.	ஜட ரே ஹிதமேவ	ஸ்ரீராகம்
113.	தேவ பாலய மாம்	காம்போதி
114.	அம்பரகேச	?
115.	நௌமி நடாதிபதே	காம்போதி
116.	தாண்டவமஹ	கல்யாணி
117.	சித்தமேவ பஜ தேவம்	?
118.	வத்ஸ மன்மானஸ	நாதநாமக்ரியா
119.	தேவ பாஹி மாம்	?
120.	தேவதேவம் தீன	?
121.	மஹானுபாவ	
122.	பவஸாகரே	ஆஹிரி
123.	பாலமேனம் பாஹி	?
124.	பவ விஷயேஷு	?
125.	சந்த்ரசேகரமேவ	?
126.	கருணும் மயி விதேஹி	?
127.	ஹேமஸபேச	?
128.	த்யக்துமேனம்	?
129.	தவ ரூபம் கதா லோகே	
130.	விதர தவ பாதபக்திம்	ஆஹிரி
131.	கனகஸபேச	சங்கராபரணம்
132.	கிம் கரோம்யஹம்	?
133.	ஹேமஸம்ஸதீச	?
134.	பாஹி சங்கர	?
135.	ஸந்ததம் மம	நாதநாமக்ரியா
136.	கதமேனம் ந விலோக்ய	மத்யமாவதி

137. நமஸ்தே நமஸ்தே மத்யமாவதி
138. இதி தாளானுகம் நாட்யம் ?
139. சோபனமே ! சோபனமே
140. கருணும் மயி கல்யாணி ?
141. பாஹி பாஹீச
142. நடராஜ கைலாஸ
143. பவ பய விமோசக
144. பாலய மாம் நீலகந்தர
145. பாஹி ஸபாதீச
146. அம்பரகேச திகம்பர
147. ஹர தே சரணம்
148. பாலய சம்போ
149. ஸாமஜன்மாஜின
150. பவபயமோசக
151. வாமாங்ககத பாலித
152. மத்ததந்திசர்ம மத்யம்
153. நடபதே நிடிலலோசன
154. பாலய சந்த்ரசேகர
155. பாகசாஸனுதிவந்த்ய
156. பாஹி மாமதுனு
157. பாலய மாம் பாலவிலோசன
158. ஹேமஸபாநிவாஸ
159. அம்பர தரார்ச்சித
160. பாலதலேக்ஷண
161. கருணுஜலராசே
162. பாலய மாமகிலேச
163. ஈச பாஹி நடேச
164. சித்தம் மே த்வம்
165. கர காலகண்டம்
166. பவபயபஞ்ஜன
167. நௌமி தே நளின்
168. கனகாவனிதர
169. சிவசங்கர ஹர

ஸ்ரீ நடராஜர் கீர்த்தனை

சுவடி : B. No. 11656

ஸம்ஸ்க்ருதம்

1. அம்பரசரார்சித
2. பாஹி சிதம்பரேச
3. புரஹர போகிபூஷ
4. கருணுஜலராசே
5. பாலய மாமகிலேச
6. ஈச பாஹி
7. சித்தம் மே த்வத்தனு
8. மானஸ மே பஜ
9. தவ பாத பத்மமேவ
10. தேஹி காருண்யம்
11. வந்தே ஸதாஹம்
12. தேவ தீனம் பாலய
13. பாலம் மாம் பாஹி
14. அனுகம்பா ! அனுகம்பா !
15. தேவ ! தேவ ! தவ
16. கல்யாணம் மே தேஹி
17. ஆதேஹி மம குசலம்
18. சிவகிரி சம்பு
19. ஸேவே ஸதா ஹ்ருதயே
20. தருணம் மாமுபேக்ஷஸே
21. ஈச சித்ஸபேச
22. கிம் கரவாணி
23. ஸ்வாமின் நௌமி
24. நடராஜ பாஹி
25. கா கதிர் மே
26. வந்தாமஹே
27. கருணகரேச
28. கருணும் மயி
29. ப்ரதிச மோதம்
30. தாரய மகாதேவ
31. பாஹி பாஹி க்ருபயா
32. கல்யாணம் தே
33. ஸர்வதா மாம் பரிபாலய
34. ஸ்ரீ தாண்டவேச

35. சரணம், சரணம்
36. ஸந்தாபமாசு மே
37. கல்யாணம்
38. இதி தாளானுகம் நாட்யம் தே
39. ஸேவே அஹம்
40. த்யாதும் ந கலயாமி
41. குரு மே மோதம்
42. சிந்தயாமி பாதம்
43. புண்டரீகாபசாரு
44. ஸஞ்ஜயானு
45. பாஹி பாஹி மாமீச
46. பாலய மாம்
47. வேதாந்த வேத்ய
48. தேவ பாஹி
49. கங்கயா சுப
50. நிரந்தரம் த்வாமீடே
51. ஸார்த்தம் மாமாதேஹி
52. விதர தவ பாதம்
53. நடநாயக தே நமோ
54. நமோ நமோ ஜகதாம்
55. சம்போ தயாம்
56. ஸம்ஸததீச
57. பஜ ஸபேசம்
58. பாஹி நடேச
59. தேவதேவ தயாநிதே !
60. சிதம்பரேச பாஹி
61. ஸ்ரீ ஸபேச விபோ !
62. சேதோ நித்யம் சிந்தய

1. சிவயோகி ச்லோகம்
2. பேரீமிருதங்க „
3. பங்கஜஜன்மாதி „
4. ஸத்ஸமர்சித „
1. நித்யவஸதிம் கீர்த்தனை

டோலோத்ஸவகானம்

1. குந்த முசுகுந்த வஸத்

தாலாட்டு, மங்களம்

2. சோபானே, சோபானே

வைத்யேச்வர ஸ்வாமி கீர்த்தனம்

1.	பாஹி பாஹி பாலிகேச	வைத்யநாதர்
2.	பாலய வைத்யேச	,,
3.	தேவ தேவ	,,
4.	நீலஜவாஹவேணி	பாலாம்பிகை
5.	பாஹிமாம் அம்ப	,,
6.	நீலவாரிவாஹகேசே	,,
7.	பாஹி மாம் வைத்யேச்வர	வைத்யநாதர்
8.	தேஹி மஹேச மோதம்	,,
9.	சரணுகதம் தே	,,
10.	தேவ பாலய மாம்	,,
11.	கலய கருணும் மயி	,,
12.	பாலம் மாம் பாஹி தேவ	,,
13.	ஆபத்ஸஹாய	,,
14.	பாலய மாமநாதம்	,,
15.	பாலவிலோசன:தீர	,,
16.	கைலாஸ நாத பாஹி	,,
17.	பாவயேஹம் பாலாம்பிகாம்	பாலாம்பிகை
18.	பாஹி பாலே	,,
19.	கஞ்சுகி கங்கண	தியாகராஜர்
20.	பிராலேயசைல பாலே	அம்பாள்
21.	விதுமண்டலானனே	,,
22.	ஸந்ததம் தவ பாத வந்தனம்	ஸ்வாமி
23.	நந்தய ஸதா பவததீனம்	,,
24.	பஞ்சயாகஸஞ்சய	,,
25.	பாஹி சங்கர மாம்	,,
26.	தப்தஹேமஸ[illegible]ப்தாதர	,,
27.	மங்நாத மாம் பாஹி	,,
28.	யாமிநீநாத கலாதரம்	
29.	அப்ரகேச சந்த்ரசேகர	
30.	தருணேந்துமௌளே	
31.	பாஹி தேவேச	
32.	பாலய பரமேச	
33.	கருணும்ருதௌக ஸாகரே	அம்பாள்

34.	பாலய மாம் சங்கரி	
35.	ஸோமார்த சூடே	
36.	மங்களம் மம தேஹி	
37.	தாஸலோலம்	
38.	கலய மே குசலம்	
39.	பாவயா வஸ	
40.	பன்னக பூஷணேச	ஸ்வாமி
41.	மத்தவாரணேச்வர	
42.	ஸதயம் மாம் பாஹி	
43.	விதர பக்திம் நிதராம்	
44.	பாலகோபால தேவாதிதேவ	கிருஷ்ணன்
45.	கோபால கிருஷ்ண பாலய	,,
46.	கமலதளாயதாக்ஷ	
47.	த்ராஹிசௌரே	
48.	ஜனயஸே குதுகமவிரதம்	ஸ்ரீராமர்
49.	பாஹி மாம் ரகுநாத	,,
50.	தசரதராஜேந்துகுமார	,,
51.	தசரத பூபாலஸுத	ஸ்ரீராமர்
52.	தனுமயி தயாம்	,,
53.	பாலய ரகுவீர	,,
54.	ஸ்ரீ ரங்கநாத ஹரே	ஸ்ரீரங்கநாதர்
55.	கலய சுபம்	,,
56.	நீல ஜீமுத நீகாசம்	ஸ்ரீவெங்கடேசர்
57.	கருணும் மயி விதேஹ	ஸ்ரீகோவிந்தராஜர்
58.	ஸ்ரீபதே மம தெஹி	,,
59.	கோவிந்தராஜ மாம்	,,
60.	நந்தய மாம்	
61.	ஆலோகயாமி த்வாம்	,,
62.	தேவாதி தேவ பாஹி மாம்	
63.	மாதவ பாஹி	,,
64.	பாஹி மாம் ஸுரமான்ய	
65.	ஸ்ரீபதே தவ பக்திம்	,,
66.	சோபனம் மே	,,

தாழிசை

67.	கமலாஸதவிஹிதவந்தன	நடாாஜர்

கலிப்பா

68.	ஸீமபரிஹீன கன	

கலித்துறை

69. நிகமாந்த வேதித நிர்மல

கலிப்பா

70. வித்தேச விஷ்ணு முகை ஃ

சூர்ணிகை

71. அயே! சித்த நித்யம்

ப்ரார்த்தநீய ச்லோகங்கள் :

1. லோகாநாஹ—ய
2. ஸ்வாமிங் ஸ்வர்ண
3. ஸ்ரீமத் காஞ்சன ஸம்ஸதீச
4. தேவ ஸ்ரீ நடநாதிராஜ
5. சம்போ ஸ்ரீ தயநீய
6. தேவாநந்த நடேச
7. சம்போ ஹாடக ஸம்ஸதீச
8. ஸம்ஸாராக்ய விசால
9. துஷ்டேப்ய: ச்ருதி
10. அஜ்ஞானுந்தமதீங்
11. ஸர்வேஷாம்
12. பக்தா: ப்பா
13. பஞ்சாஸ்யமத்வய
14. சம்போசங்கர
15. தேவத் த்வத்கர
16. பிராலேயாசல
17. நிஸ்ஸங்க்யை

பத்யம்

1. பவபயபஞ்ஜன
2. பாலய பார்வதீச
3. கனகாவனிதர
4. சிவசங்கரஹர
5. பவஹரசித்ஸபேச
6. சிவகாமிரமண

அக்ஷராவளி—நாமாவளி

1. அருண கோடி ஸங்காச
2. லோல கமல கேஸர
3. அருணபங்கஜ சரண
4. சங்கரம் பஜே

THE NECESSITY OF RE-EXAMINATION AND REVISION OF SOME DEFINITIONS AND CONVENTIONS OF OUR MUSIC, IN THE LIGHT OF THEIR TRUE SPIRIT RATHER THAN OF THEIR FORM

Prof. G. H. Ranade

As an instance in view, I take up the case of the Raga-conventions.

What distinguishes the music-system of India from the Western or other music-systems of the world is its employment of a set musical scale or mode, technically known as a Raga. In fact, the observance of a strict melodic law or Raga, throughout a piece of music, forms one of the three essential Unities of the Classical music of India.

A Raga literally means that which enraptures its listener or lends colour to his mood. As a Raga insists on the use of one and the same scale throughout a piece of music and gives special prominence to such notes as the Vadi and Samvadi, in preference to others, and further accentuates their effect by even exclusion of a note or two from the rest, it is no wonder that the ethos or the sentimental colour of the listener's mood should get permanently set in a way. Thus a Raga simply by the choice of a suitable scale enables even a layman to suggest some desired sentiment even though he may not be knowing the rudiments of music. It thus verily enables a lame person, - or a layman, – to cross the mountain or the barriers of our music in an easy manner, – 'पंगुं लंघयते गिरिम्'–in that it serves him as a groove, safe and sure enough to keep the ethos of the music, or the Raga, pure, though it may often be at its bare minimum level.

The real thing is that music by its very nature offers wide scope for intuition and inspiration, of an artist, so as to keep it always fresh and charming. This is why even before the birth of the idea of a Raga, there was music beautiful enough even though it employed fewer notes and simpler rhythms. What matters

more is the power of making an appeal and an inherent sense of beauty. Thus even though, the other systems are devoid of the Ragas, they are quite capable of making their music just as beautiful and appealing. A layman can lend beauty to his music without any conscious knowledge of a Raga just as he can talk quite in an interesting manner without knowing the rules of grammar, or compose a witty poem simply by imitating the tune of some popular poem, without knowing the rules of prosody. Thus even laymen are often found to compose music in a Raga, quite pure in form by only imitating the tune of some popular classical song, and suggest some specific sentiment, in the same manner as senseless mnemonics or meaningless words forming the line of a meter often sound as real poetry.

This often reminds me of a very simple but ingenious device that used to be employed by one of my school-mates of my primary school days. He would play the tune of the Hindusthani Raga Bhupali,—the same as the Mohana of the South,—correctly with the help of this device.

In those days we never knew what a Raga meant or how to play one, much less the Raga Bhupali, for the matter of that. By sheer accident, he used to close the apertures giving the notes Ma and Ni, on the flute, with small paper-strips or sliding rubber bands, and then would play the other notes in any manner he liked. The wonder of it was that it always gave the tune of the Raga which now we know as Bhupali, with the correct mood or colour associated with the Raga, in an unmistakable manner.

I do grant that grammar makes one's speech or writing more polished and meter brings dignity to a poem, but do we not often find that expert grammarians are poor speakers or writers and those adept in the science of prosody, poor poets. On the other hand, we find many, who though lacking in any conscious knowledge of grammar, meter or music are often good performers.

This is how the school-mate of my early school days, was able to play the Raga correctly, though not like an expert.

The Raga-system is no doubt a precious legacy left to us by our ancients, but it is none of our creation nor that of past gene-

rations within historical memory. It is like a mechanical tool or raffle. But are not the artists of both the North and the South working this raffle in the manner of my school-mate referred to before? They have brought many new Ragas into vogue, though a few of them could become popular and many were doomed to die a premature death! Are all these Ragas the result of real inspiration or of the cold mechanical study of the science of music? God alone knows! In the good old days Pt. Venkatamakhi is known to have condemned a decent Raga like Kalyan, as it was against the spirit of the Raga-conventions of his day. But today, it is not only one of the most popular Ragas, but also tops their list in the Northern as well as Southern system.

On the other hand, such Ragas as the Miyaki Todi, Miyan Malhar, or Miyan Sarang etc., which have been the creation of the great Tansen, and in their time were looked upon as the very cream of our Raga-system, have by now become common-place Ragas and also lost their place of honour in present-day concerts.

In more recent times the once very popular Raga Durga of the late Abdul Karim Khan and a master-piece of his early music career had not only faded but completely withered away during his own life-time, giving place to the Jillha-Ragas employed in 'Piyā Bin Nāhi Āwat Chain', 'Gopāla Re Meri Karuṇā Kyoun Nahi Āwe' etc. Next, like Capt. Willard, Pt. Bhatkande always felt disgusted with the defection that had taken place from the theory of music in its practice, and to wipe off the incongruity between them two, he purposely wrote his famous book 'The Lakshya Sangeet.' But many of the Ragas as given by Pt. Bhatkhande in his book, within less than twentyfive years, since his demise, have gone out of vogue and are replaced by many others not known even to Pt. Bhatkhande.

Further almost all the famous Sitar and Sarod players, whether of today or of the past generations, play or used to play at the beginning of their performance one or two Ragas in the conventional manner only as a matter of good taste. but their true interest lies or lay in playing such light Ragas as the Kafi, Jhinjoti or the Pilu in particular as these allow limitless scope for the

exhibition of the mastery of their technique in changing the Raga-shades in a very subtle manner. Even the vocalists of the highest rank do not feel satisfied in singing the orthodox Ragas, but take pride in effecting unconventional mixtures of various Ragas and in confronting their audiences in making out what Raga it must have been.

All this means that our Raga-system is either not receiving our due attention and care, or that our view of high-class music has never been or should not be restricted to such music as employs the Raga-system in a mechanical manner. In fact the Ragas have not been the creation of a day and even before their birth there was music sublime and beautiful enough all the same. The real thing appears to be that music whether it employs Ragas or no Ragas, must always preserve its freshness and vitality, to be interesting at all, and must possess inherent scope for variety and vigour.

It thus appears from past history, that by a rigid observance of the Raga conventions, music that once passed as very interesting and beautiful, on account of too much familiarity and codification bred distaste, if not contempt, and came to be considered as stale and insipid. Otherwise the music of Tansen would not have been reduced to the level of common-place music, and later critics would not have called him an Acāi,—meaning a great artist of genius but innocent of the science of music. So also the late Abdul Karim Khan appears to have considered that the bookish definition of a Raga was too rigid and narrow and needed change to allow scope for freshness and variety.

Again, Pt. Bhatkande's theories were quite in tune with the need of agreement among all sections about the form of a Raga but were in spirit contradictory to his own findings as evinced by old works. History has unmistakably pointed out that the Raga forms are never static and that the form of a Raga, with one and the same name, has undergone many changes in its scale and structure from time to time. If it were to remain static there wou:d have been but one standard music-work of a set form. This desire for an agreed standard form, though pious and to an extent justifiable over small epochs of a generation or two, is

fundamentally against the truths of historical evolution and that is why Pt. Bhatkande's Raga-system has been superseded by the ever-growing needs and fancies of later times. In the first four out of his six song-books of the Karmika Malika, he has consistently followed the procedure of giving the Mela or the Thaat of the Raga, its Aroha and Avaroha, with its catch or Pakad, the time for its performance and so on. But he himself had to grapple with a till-then unthought-of difficulty in giving such specific Lakshanas, for Ragas of a mixed or doubtful origin. Here, he desisted from giving even any Aroha or Avaroha for them, but had to remain satisfied by giving only some significant note-groups or phrases as they occurred in some well-known Chij of that Raga. Thus the rigidity of the Raga-rules as applied to standard Ragas, does not hold good in the case of complex ones, and the function of the Raga at once becomes transcendental and plastic, breaks through the barriers of the ordinary Raga conventions and truly rises to the highest level of consciousness attainable through the Upasana of Nada, the direct manifestation of the power behind the Universe. Even Pt. Bhatkande must have known this in the mind of his minds and conceded that the Raga-system could not be the be-all and the end-all of our music. An artist is his own master and can never be a slave to the trammels of tradition, be it the Raga system with its conventions or the rules of melody and harmony laid down by the rules of the acoustic science. Science may show the way but may never dictate to Art, which if it chooses can treat a consonance like the Pancham or the Fifth, as a baneful dissonance in a Raga like the Puriya, or admit as a helpful note even a sharply jarring note like the Kakali Nishada, Tivra Madhyama or a Komala Rishabha, into a melody and yet make the music more beautiful.

It is perhaps for this that our ancients considered Nada in general as the main-stay or rationale of our music in preference to either consonances, scales, modes or Ragas for the matter of that.

From this high perch, our later definition of music viz, गीतं वाद्यं तथा नृत्तं त्रयं संगीतमुच्यते । is no direct definition at all ; it only indirectly suggests that music may find expression in

one or more of these forms. So even this definition needs revision, and we will have to adopt some such definition as 'Music is a dynamic architecture in tone and time meaning rhythm.'

A committee appointed to inquire into the condition of Music-education is said to have rejected sixty very artistic and learned definitions of Music and in preference adopted a simple but truly scientific definition of it which said that 'Music consists of a series of connected sounds pleasant to the ear.'

This will bring to the notice of my readers, how difficult it is to frame correct definitions of the fundamentals of any science, here, 'Music' and the urgency of re-examining and revising those concerning our music.

சாஸ்திர ஆராய்ச்சி

வி. வி. சடகோபன்

சாஸ்திரங்கள் பலவிதம். சாஸ்திர ஆராய்ச்சியும் அப்படியே. ஆங்காங்கு சிதறிக் கிடந்த நூல்கள் பலவற்றை வெளிக்கொணர்ந்து தந்த, தந்து வருகிற, பெரியோர்கள் அனைவர்க்கும் என் வணக்கத்தை தெரிவித்துக் கொண்டு, இன்றைய நிலையில் மிகத் தேவை யென்று நான் கருதும் சில ஆராய்ச்சி முறைகளைக் குறிப்பிடலா மென நினைக்கிறேன். ஆராய்ச்சி என்ற விஷயம் மிகப்பெரிது. இக்கட்டுரையின் அளவோ சிறிது. ஆகவே இதை ஒரு முன்னுரை யாகவே பாவிக்கவேண்டும். வரும் வருஷங்களில் ஒவ்வொரு அம்ச மாகப் பிரித்து நிரூபணங்களுடன் விரிவாகக் கவனிக்கலாம்.

"இன்றைய நிலையில்'' என்றது ஏன்? அன்றைக்கும் இன்றைக்கும் ஒரு பெரிய வித்தியாசம் இருப்பதால் தான். அச்சு யந்திரத்தின் ஆதிக்கம் அதிகம் இல்லாத நாளில், சாஸ்திர நூல்கள் மூலை முடுக்குகளில் சில சுவடிகளில் இருந்தன. பொதுவாக, கலைஞர்கள் சங்கீதத்தைப் பற்றி அதிகம் பேசுவதில்லை. "இதோ பார்த்தீர்களா, அண்ணா, இந்த ராகத்தில் இந்த ஸ்வரம் பேசும் அழகை!'' என்று பாடியோ, வாசித்தோ, உணர்ந்து அனுபவித்து அளவளாவிக் கொள்வார்கள். சாஸ்திரம் படித்த ஒரு சிலரும், கலைக்கு ஒவ்வாததைக் குசாஸ்திரம் என்று ஒதுக்கினார்கள். ஸு-சாஸ்திரமும் ஓரளவுக்குத்தானே பயன்படும்? அதற்கு வியாக்கியானம் தரவேண்டியது சம்பிரதாயமும் கலையுணர்வும் தானே? அதனால் இந்த இரண்டையுமே அதிகமாக வளர்த்தார்கள். குருகுல வாசத்தில் சிஷ்யன் வளர்ந்தது இந்தச் சூழ்நிலையில்.

இன்றைய நிலை—ஆங்காங்கு சில விதிவிலக்குகளைத் தவிர—பழைய நிலைக்கு முற்றிலும் வேறுபட்டது என்பது தெரிந்த விஷயம். சம்பிரதாய அறிவையோ கலையுணர்வையோ விளக்கும் வகையில் நமது போதனை முறையோ கச்சேரிச் சூழ்நிலையோ அமைந்திருக்கவில்லை. அச்சுயந்திரமும், வியாபார முறையும் அளித்த வரப்பிரசாதம், பலருக்கு ராகதாளங்களின் பெயர்கள், எண்ணிக்கைகள், உத்திகள், கணக்கு-வழக்குகள் எல்லாம் தெரிந்திருக்கின்றன. கட்சிப் பிரதிகட்சிகள், விமர்சனம்—எதிர் விமர்சனம், இப்படியாக ரசிகர்கள் சேவைக்கும் குறைவில்லை.

சாஸ்திரங்கள் பயனளிக்க வேண்டுமானுல், முதலில் அவற்றின் மூலங்களைப் படித்துக் கூடியவரை அவற்றின் பூர்ண தர்சனம் பெறவேண்டும். பிறகு அவற்றில் அடங்கியுள்ள விஷயங்களை அம்சங்களாகப் பிரித்து நமது சங்கீதக் கலையின் அடிப்படை தர்மங்களை ஆராயவேண்டும். பெயர்கள், இலக்கணங்கள், உத்திகள் இவை என்றும் காலப்போக்கில் மாறுபவை என்பதை மனதில் கொண்டு அவற்றிற்கு அதிக முக்கியத்வம் கொடுக்காமல் இசை இன்பத்தின் உயிர்போன்ற உண்மைகளை அறிந்து அவற்றைப் பற்றிப் பேசவேண்டும், எழுதவேண்டும், போதிக்கவேண்டும், நடைமுறையில் கொண்டுவரவேண்டும். பரத-மதங்கர் முதல் தியாகராஜர் வரை மாருமல் இருந்திருக்கக்கூடியது ஒன்று உண் டென்ருல் அது நம் சங்கீதத்தின் உயிர்தான்—உடல் அல்ல. சார்ங்க தேவர் पूर्वप्रसिद्ध ராகங்கள் என்றும் अधुनाप्रसिद्ध ராகங்கள் என்றும் பிரித்துச் சொல்வதே இதற்குச்சான்று.

பழைய காலத்துக்கு இனிப் போகமுடியாது. உணர்ந்து தெரிந்து கொள்வதற்கு வேண்டிய பொறுமையோ அவகாசமோ அநேகருக்குக் கிடையாது. ஆகவே உணரவேண்டிய விஷயங்களைக் கூட ஓரளவாவது புத்திபூர்வமாக எடுத்துச் சொல்லித்தாஞக வேண்டும். இதற்கு உதவும் "அடிப்படை ஆராய்ச்சி" யே (fundamental research) முதல் தேவையென்று நான் கருதுகிறேன்.

ஆராய்ச்சியில் நாம் முக்கியமாக மனதில் கொள்ள வேண்டிய விஷயம் ஒன்று: அதாவது, நல்லது, கெட்டது, இரண்டுங்கெட்டான், மூன்றும் கலந்தே எவ்விடத்திலும் எக்காலத்திலும் உண்டு என்பதேதான்—க்ருதயுகத்தைத் தவிர என்று வேண்டுமானுல் வைத்துக் கொள்ளலாம். அவற்றின் பரஸ்பர பரிமாணம்தான் கால தேசங்களை யொட்டி மாறிவருகிறது. புது சாஸ்திரங்கள் விஷயத்தில் இது கண்கூடு. பழைய சாஸ்திரங்களிலும் இப்படியே இருந்திருக்கலாம் அல்லவா ? ஆகவே அவற்றையும் சீர்தூக்கிப் பார்க்கவேண்டியது மிகஅவசியம். காளிதாஸன் சொன்னது என்றும் உண்மை.

पुराणमित्येव न साधु सर्वं
न चापि काव्यं नवमित्यवद्यम् ।

இதற்கு நேர் எதிரும் உண்டு. ஸ்தூல திருஷ்டி மிகுந்த இக்காலத்தில் பழமையெல்லாம் மடமை, நவீனமே நன்மை என்று நினைப்பவர் பலர். அவர்களுக்காகவும் இரண்டடி சேர்க்க வேண்டும்.

नवीनमित्येव न साधु सर्वम्
पुराणमस्थूलतया न दूष्यम् ।

காளிதாஸன் மேலும் சொல்வதாவது :

सन्तः परीक्ष्यान्यतरद् भजन्ते
मूढः परप्रत्ययनेयबुद्धिः ॥

பழமையென்றோ புதுமையென்றோ எதையும் ஏற்கவோ தள்ளவோ வேண்டியதில்லை. எதிலும் சிந்தனை அவசியம்.

சாஸ்திரகாரர்களை மூன்றுவிதமாகப் பிரிக்கலாம் :

1. உயர்ந்த கலையைத் தாங்களே கையாண்டவர்கள்.

2. தங்களது அல்லது பிறரது இரண்டாந்தர-மூன்றாந்தர சங்கீதத்திலிருந்து அறிந்தவர்கள்.

3. பல நூல்களிலிருந்து தொகுத்த பாஷா-ஞானிகள். ஒருவரிடமே இந்த மூன்று இயல்புகளும் கலந்திருக்கவும் கூடும். சங்கீதத்தை ஒரு மாம்பழமென்று வைத்துக் கொண்டால் அதன் ருசி, மணம், நிறம், அளவு இவற்றைப்பற்றி அவரவர்கள் தங்களுக்குத் தெரிந்த வரை, முடிந்தவரை, பேசினார்கள் என்றே கொள்ளவேண்டும். நூல்களிலுள்ள விஷயங்களையும் தராதரத்தையும் அறிந்து கொள்வதைக் கொண்டு நீக்குவதை நீக்க உதவும் கருவி, அடிப்படை ஆராய்ச்சி ஒன்றேதான். மேலும், இன்று நம் மனதைக் கட்டுப்படுத்தும் விதிகளை மறந்து பழைய சாஸ்திரங்களை அணுகுவதே முறை. அப்பொழுது தான் உண்மை ஒளி பிறக்க வழியுண்டு. மொழிபெயர்ப்பாளர்களே இந்த விஷயத்தில் தவறு செய்கிறார்கள். ஸோமனாதர் ராகவிபோதத்தில்

असपा तु रेवगुप्ती रिन्यासांशग्रहा

என்று சொன்னதோடு வியாக்கியானத்திலும் असपा என்றால் षड्जपञ्चमहीन என்றும் தெளிவாகச் சொல்லியிருக்கிறார். ஆனால் ராக விபோதத்தின் இக்காலத்திய தமிழ்மொழிபெயர்ப்பாளர், "அதெப்படி ஷட்ஜங்கூட இல்லாமலிருக்கமுடியும் ?" என்று நினைத்துப் போலும், "ரேவகுப்தீ ராகத்தில் ஷட்ஜமும் பஞ்சமமும் சுத்தமில்லை" என்று மொழிபெயர்த்திருக்கிறார். க்ரஹம், அம்சம், ந்யாஸம் மூன்றுமே இந்த ராகத்துக்கு ரிஷபந்தான் என்று சொன்னதிலிருந்து, ஒருவேளை ரிஷபத்தையே ஷட்ஜமாகக் கொண்டு வீணையில் இந்த ராகத்தை வாசித்தார்களோ என்று யோசிக்கலாமல்ல

வா? நாம் இப்பொழுது சுத்தமேளமென்று சொல்லும் மெட்டு அமைப்புப்படி ஸ, ப இரண்டையும் நீக்கி, ரி-யை ஸ-வாகக் கொண்டு வாசித்தால் ரி க ம த நி ரி என்ற மூர்ச்சனை அந்தரகாந் தாரத்தோடு கூடிய ஸ ரி க ப த ஸ் ஆகிறது. அவரோஹணத் திலும் அப்படியே. இதுவே ரேவகுப்தீ.

இப்படியாக ஆராயக் கூடிய விஷயங்கள் பல உள்ளன. வேங்கடமகியே மத்யமாவதி ராகத்துக்கு லக்ஷணம் கூறும்போது रिघलोपादौडुवोऽयं என்கிறார். "ரி" என்பது "க" வுக்குப் பதில் எழுத்துப் பிழையாக வந்திருக்கலாம். இல்லை, ரேவகுப்திக்குச் சொன்னபடி, மூர்ச்சனா பேதத்தினாலும் ஏற்படலாம். ம ப நி ஸ் கா என்பதில் 'ம'வை சுருதியாகக் கொண்டால் ஸ ரி ம ப நி என்றே காதில் விழும். ஸோமநாதர், வேங்கடமகி காலத்தில் இந்த மூர்ச்சனா பேதமுறை வழக்கத்தில் இருந்திருக்கலாமல்லவா? மத்யமாவதி என்ற பெயரும் இந்த ஊகத்திற்கு பலமளிப்பதாயிருக்கிறது. முடிவாக ஒன்றும் சொல்ல முடியாவிட்டாலும், சிந்தனைக்கு அவசி யமிருக்கிறது என்பதை மறுக்கமுடியாது.

வடநாட்டு சங்கீதத்தைச் சேர்ந்தது என்று சில சாஸ்திர நூல்களை ஒதுக்கவேண்டிய அவசியமும் இல்லை. ஸங்கீத பாரிஜாதத் தின் ஆசிரியர் அஹோபலர் மத்யமாவதிக்கு 'க'வும் 'த'வும் இல்லை என்றே சொல்கிறார். ராகதத்வ விபோதத்தின் ஆசிரியர் ஸ்ரீநிவாஸர் सावेरी என்ற ராகத்திற்குக் கொடுத்திருக்கும் சஞ்சாரி முழுக்கமுழுக்க நமது சாவேரி ராகத்தினுடையதாயிருக்கிறது. இன்று ஹிந்துஸ்தானி சங்கீதத்தில் இந்த ராகம் இந்தப் பெயரில் இல்லை.

ராகம்

நம் சாஸ்திரீய சங்கீதத்தின் உயிர்நாடி ராகமாதலால் அதை முதலில் எடுத்துக்கொள்வோம். பரதர் ராகம் என்ற சொல்லை ரக்தி என்ற அர்த்தத்திலேயே உபயோகித்தார், என்பது பொதுவான அபிப்பிராயம். ஆனால் சிலர் அதை மறுக்கின்றனர். அது எப்படி யானாலும், நாத-வ்யக்தி என்ற தெளிவான அர்த்தத்தில் ராகம் பேசப்படுவது முதன் முதலாக மதங்கரின் ப்ருஹத்தேசியில் தான்.

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रञ्जको जनचित्तानां स च राग उदाहृतः ॥

இதில் பரதர் சொன்ன 'ரக்தி' என்ற அர்த்தமும் இணைபிரியாமல் கலந்திருப்பதைக் காணலாம். எனவே நம் முதல்நூல்களிலிருந்து

நாம் முக்கியமாக அறியவேண்டியது ரகசியமில்லாத எந்த கம்பசித்ர வேலையும் ராகமாகாது என்பதுதான். இதை அறிந்து கடைப்பிடிப்பதே சாஸ்திரீயம்.

மதங்கர் ராகங்களுக்கு சஞ்சாரங்கள் தந்தார். பின்வந்த சாஸ்திர நூல்களிலும் நல்லனவெல்லாம் அப்படியே. அநேகமாக அந்தமுறை சமீப காலம் வரை நீடித்தது. இவ்வகையில் அருந் தொண்டாற்றியது அறுபது வருஷங்கட்கு முன் வெளிவந்த சுப்பராம தீக்ஷிதரின் ஸம்ப்ரதாய ப்ரதர்சினி. அவரவர்கள் தாங்கள் அறிந்த கலையை சங்கேதங்களினுலும், வார்த்தைகளினுலும், சஞ்சாரங்களினுலும் விளக்க முயன்ருர்கள். அதில் எவ்வளவு வெற்றி பெற்ருர்கள் என்பது வேறு விஷயம். ஆனுல் இந்த விளக்கமான முறை தற்போது உலவும் சுருக்கெழுத்து (ஆரோஹண-அவரோஹண மேளகர்த்தா) முறையிலிருந்து வேறுபட்டது. இது குறைந்த பக்ஷத்தேவை என்றறிவதே சாஸ்திரீய நோக்கு. சென்னை சங்கீத வித்வத் சபையில் முன்பு பல பெரியோர்கள் பாடிக்காட்டி விவாதித்த ராகலக்ஷண விவரங்கள் சபையின் சஞ்சிகைகளில் அடங்கியிருக்கின்றன. அவற்றைத் தொகுத்து, "ராகலக்ஷணம்" என்ற பெயரில் வெளியிட்டால் உபகாரமாக இருக்கும். அவற்றிலிருந்தும், மற்றும் விரிவான சாஸ்திர ஆராய்ச்சியின் மூலமும் ஓர் உண்மை விளங்கும். அதாவது ஒரே ராகத்துக்குப் பல பெயர்கள், ஒரே பெயரில் பல ராகங்கள் அல்லது ராகவகைகள், இப்படியாக இருந்து கொண்டிருப்பது மிகவும் சகஜம் என்பதே. இதில் வருத்தப்படுவதற்கு ஒன்றுமில்லை. அழகான புஷ்பங்களுக்கும் செடிகொடிகளுக்கும் ஒன்றிற்கே பலபெயர்கள் இருக்கின்றன. பெண்மணிகளை எடுத்துக்கொண்டால் அவர்களில் பலருக்குப் பிறந்த வீட்டில் கொடுத்த பெயர், செல்லப் பெயர், புக்ககத்தில் கொடுத்த பெயர், இப்படியாக மூன்று பெயர்கள் இருப்பதைக் காணலாம். ராகங்களை சரியாகப் புரிந்து கொள்ளாதவரை தான் பெயர்களைப் பற்றிய விவாதங்கள். பெயர்களைப் பொறுத்தவரை X=Y=Z என்று சொல்லி விட்டு விடலாம். ஒரு ராகத்திற்கு ஒரு பெயர் தான் வேண்டுமாயின், நாளடைவில் எந்தப்பெயர் நிலைக்கிறதோ அது நிலைக்கட்டுமே. ராகங்களுக்கு மட்டும் என்ன, ஸ்வரங்களுக்கும் பெயர்கள் வெறும் சங்கேதங்களே. மதங்கர் சொல்கிருர் :

आकारादय एव स्वराः षड्जादयस्तु
तेषामाकारादीनामुच्चारणार्थम् इति ।

....

सङ्केतमात्रमेतदुक्तं भवति । आचार्याणां परिभाषेत्यर्थः ।

கலையின் சங்கேதங்கள் அவற்றைக் கையாளுபவருக்காக ஏற்பட்டவையே. சங்கேதத்தில் பாசங்கொண்டு சங்கீதத்தை விடக்கூடாது.

பண்டைக் காலத்தில் இருந்த "ஜாதி" என்ற ராகக்கருவிற்கும் பிற்காலத்தில் ராகத்திற்கும் சொன்ன லக்ஷணங்களில் அம்சம், ந்யாஸம், அல்பத்வம், பஹுத்வம் ஆகிய நான்கும் இன்றும் ரக்தியுள்ள சங்கீதத்தில் முக்கியமாக விளங்குவதைக் காணலாம். க்ரஹ ஸ்வரத்திற்கு முன்பு இருந்த முக்கியத்வம் இல்லை. இது சென்ற இருநூறு ஆண்டுகளில் ஒரே ராகத்தில் பல எடுப்புகளுடன் கூடிய வர்ணமெட்டுக்கள் பழக்கத்திற்கு வந்ததினுலேயே என்று எண்ணலாம். தார-மந்த்ரங்களும் சம்ப்ரதாயமான பாட்டில் இன்றும் அனுசரிக்கப்படுகின்றன. அவை குறிப்பிடும் மேல்—கீழ் எல்லைகள் எந்த ஸ்தாயியை மையமாக எடுத்துக் கொள்கிறோமோ அதைப் பொறுத்தே அமைகின்றன. உதாரணமாக, மத்யஸ்தாயிப் பிரதானமாக ஆனந்த பைரவியை ஆலாபனை செய்யும்போது மந்த்ர நிஷாதத்துக்குக் கீழே சஞ்சாரமில்லை. ஆனுல் தாரஸ்தாயியையே மையமாகக் கொண்டு கீழே ஆலாபனை செய்யலாம். நீலாம்பரியின் தாரம் அல்ப காந்தாரத்தோடு சரி, ஆனுல் தாரஸ்தாயியையே மையமாகக் கொண்டால் மத்யஸ்தாயியில் செய்த சஞ்சாரம் அனைத்தையும் செய்யலாம்.

ராகத்தை நன்கு புரிந்துகொள்ள மேளகர்த்தாவும் ஆரோஹண-அவரோஹணமும் போதவே போதாது. அம்ச ஸ்வரங்களே ராகத்தின் ஜீவன். "ஸங்கீத ஸமய ஸார"த்தில் பார்ச்வதேவர் சொல்கிறுர்:

सप्तस्वराणां मध्येऽपि स्वरे यस्मिन् सुरागता ।
स जीवस्वर इत्युक्तः अंशो वादी च कथ्यते ॥

அம்ச ஸ்வரத்தையும் அதன் இயல்பையும் நன்கு உணர வேண்டும். ஏனெனில் அதையொட்டியே மற்ற ஸ்வரங்களின் இயல்புகளும் அமைகின்றன. ப்ராசீன ராகங்கள் விஷயத்தில் இந்த ஸூக்ஷ்மம் சம்ப்ரதாயம் மூலம் காப்பாற்றப்பட்டு வந்திருக்கிறது. ஆனுல் மேளங்களே ராகங்கள் என்ற எண்ணம் பரவப் பரவ அம்ச ஸ்வரத்தை தேடும் வழக்கம் குறைந்து வருகிறது. அல்பத்வ-பஹுத்வத்திற்கும் இதே கதிதான். வர்ஜ-ஸ்வரம் என்ற

சொல்லுக்கு முன்னோர்கள் கொடுத்த பொருள் வேறு, நாம் கொடுப்பது வேறு. இதிலெல்லாம் ராகஸ்வரூபம் மாறுவதோடு ரக்தியும் கெடுகிறது. நவீன சாஸ்திரங்களே இதற்குப் பெருமளவில் பொறுப்பு. பழைய சாஸ்திரநூல்கள், முக்கியமாக தியாகராஜர் காலத்திற்குச் சற்று முன்பு எழுதப்பட்ட "ஸங்கீத ஸாராம்ருதம்" முதலியன, ராக லக்ஷணங்களைக் கூடியவரை விரிவாகவே கூறுகின்றன. சென்ற 75 வருஷங்களுக்குள் வந்த நூல்களில் சுப்பராமதீக்ஷிதரின் ஸம்ப்ரதாய ப்ரதர்சினியே மிகவும் உயர்வான நூல். சில ராகங்களுக்கு அதில் கொடுத்திருக்கும் லக்ஷணம் நடைமுறைக்கு வேருக இருக்கிறது. (அவரே பல இடங்களில் இதைக் குறிப்பிட்டிருக்கிறார்), என்ற காரணத்தினுலேயே அதை ஒதுக்கி விடக்கூடாது. ஒதுக்கினுல் இதே காரணத்திற்காகப் பழைய சாஸ்திரங்களில் பலவற்றை ஒதுக்க வேண்டியதுதான். தீக்ஷிதர் ஸம்ப்ரதாயப்படி நாககாந்தாரி ராகத்தின் விரிவான லக்ஷணம் ஸம்ப்ரதாயப் ப்ரதர்சினியில் பார்த்தால் தெரியும். வேறு ஏதோ அட்டவணையைப் பார்த்துவிட்டு அதற்குப் பொருந்தவில்லையென்று "ஸரஸிஜநாப" என்ற க்ருதியிலேயே நாககாந்தாரியை "புவனகாந்தாரி" யென்று மாற்றிய மகானுபாவர் யாரோ ?

ப்ரபந்தம்

லக்ஷ்யத்திலிருந்து லக்ஷணம். அநிபத்தம் என்ற மனோதர்ம சங்கீதத்துக்கு அடிப்படை நிபத்தம் என்ற உருப்படி வகைகள் ஒன்றரை நூற்றுண்டுகளுக்கு மேலாக நமது கர்னாடக சங்கீதத்திற்கு முக்கிய லக்ஷ்யமாகத் திகழ்பவை தியாகராஜர், தீக்ஷிதர், சியாமா சாஸ்திரி போன்ற மேதைகளின் க்ருதிகள், ஆதிப்பய்யர், வீணை குப்பையர் போன்றவர்களின் வர்ணங்கள், புரந்தரதாஸர், பைதால குருமூர்த்தி சாஸ்திரி இவர்களின் கீதங்கள், சியாமா சாஸ்திரியின் ஸ்வர ஜதிகள் முதலானவைகளாம். இவையனைத்தையும் ப்ரபந்தம் என்ற பொதுப் பெயரின் கீழ்ச் சொல்லலாம். முன் காலத்தில் உருப்படிகளை ப்ரபந்தம், வஸ்து, ரூபகம் என்ற பல பெயர்களைச் சொல்லி அழைத்தார்கள்.

உருப்படிகளின் ஸ்தூல அமைப்புகள், பிரிவு-முறைகள் (classification) இவைகள் கணிக்கப்பட்டும், யுக்தி பூர்வமான முறைகளிலும், பற்பல இலக்கணங்கள் வளர்ந்திருக்கின்றன என்றுலும், ரக்தி பூர்வமாகக் கலை நுட்பங்களை விளக்கும் முறையில் இதில் ஆராய்ச்சி அதிகம் செய்யப்படவில்லை. தியாகராஜ க்ருதிகளில்

ராக-தாள நயங்கள் சிலவற்றை நான் பதச்சேதத்தைப் பற்றிப் பேசியபோது* குறிப்பிட்டேன். அந்த முறையில் தொடர்ந்து ஆராய்ச்சி நடைபெற வேண்டும். பழைய ப்ரபந்தங்களைப் பற்றியும் கிடைத்த விவரங்களைக்கொண்டு அவற்றின் கலை நயங்களை விளக்கும் முறையில் ஆராய்ச்சிகள் அமைய வேண்டும். அப்பொழுது தான், நாளடைவில் மாறிக்கொண்டே வரும் தன்மையுள்ள உருப்படி வகைகளையும், பாடும் முறைகளையும், ஏற்கவோ தள்ளவோ வேண்டிய தகுதியுண்டாகும். சாஸ்திரம் என்ற பெயரில் கலைஞனுக்கு விலங்குகள் அணிவிக்கக்கூடாது—பொன் விலங்கானாலும் சரி.

தாளம்

பழைய ப்ரபந்தங்களின் தாளங்கள் விருத்தங்களின் சந்தங்களை யொட்டியே அமைந்திருந்தன. ஒவ்வொரு தாளத்துக்கும் எத்தனை அக்ஷரம் என்பதோடு மட்டுமல்லாமல், நாம் இப்பொழுது தத்தகாரம் என்று சொல்லும் ஜதி அமைப்பும் நிர்ணயிக்கப்பட்டிருந்தது. திருப்புகழ் தாளங்கள் இந்த வகையைச் சேர்ந்தவையே. அந்த முறைப்படி, நாம் இன்று அதிகமாகக் கையாளும் நான்கு தாளங்களையும் நானூறு தாளங்களாக வேண்டுமானாலும் வர்ணிக்கலாம்.

உள் அமைப்பில் மனோதர்மத்திற்கு இடங்கொடுத்து அங்கங்களை வரையறுத்தன, ஸூளாதி சப்த தாளங்கள். ஸூடம் என்றது ஸூளம் என்றாயிற்று. அது ஒரு வகைப் ப்ரபந்தம். பலவகை ஸூடங்கள் சேர்ந்த ஒரு தாள-மாலிகை அல்லது ராக-தாள-மாலிகையே ஸூளாதி. அதன் தாளங்கள் ஸூளாதி தாளங்கள். ஸூள தாளம் என்றே ஒரு தாளம் இன்றும் வட இந்தியாவில் இருக்கிறது. அது நம் மட்யதாளமேதான்—அங்க அமைப்பு உட்பட. இந்த ஸூளதாளத்தை அங்கு கூடக் கச்சேரிகளில் அபூர்வமாகத் தான் கையாளுகிறார்கள். ஆனல் அது நடைமுறையில் அபூர்வமே அல்ல! நாடெங்கும் தினந்தோறும் ஒலிக்கிறது. காலையில் ரேடியோவை திருப்பினல் கேட்கலாம். மிகவும் லலிதமாக, 'தீன்தா' என்ற ஆதிதாளம் போல் அமைந்திருப்பதால், வித்வான்கள் அது என்ன தாளம் என்று கூடக் கவனிப்பதில்லை. "தேச்" ராகத்தில் அமைந்த துளஸிதாஸரின் பஜன்கள் பல இந்தத் தாளத்திலேயே பாடப்படுகின்றன.

---

*Journal of the Madras Music Academy Vol. XXXIII. pp. 111-120.

இது ஓர் உதாரணம். நம் அருகில் இருக்கும் அழகான விஷயங்கள், அதுவும் எளிமையுடன் அமைந்து விட்டால், நம் கண்களுக்கு லேசில் புலப்படுவதில்லை. லயவின்யாசத்திலும் அப்படியே. வித்வான்களைக் கேட்கிறோம்; ரசிக்கிறோம். நம்மையும் அறியாமல் லயத்தின் அழகில் ஈடுபட்டு ரசிக்கும் இடங்கள் எவையெவை, அல்லது "நமக்குப் புரியாதது ஏதோ செய்கிறார், பலர் சிரமப்பட்டுத் தாளம் போடுகிறார்கள், அதனால் அதுவும் கலையாகத்தானிருக்க வேண்டும், நம் அறியாமையைக் காட்டிக் கொள்வானேன் ?" என்று கைதட்டும் இடங்கள் எவையெவை, என்று சற்றுச் சிந்தனை செய்ய வேண்டும். அப்பொழுதுதான் உண்மை விளங்கும். ராகத்துக்கு ச்ருதி சுத்தம்போல் தாளத்துக்கு சர்வலகு சுத்தம், அதுவே அதன் உயிர், என்பது தெளிவாகும். அழகு கெடாமல் த்ரிகாலம் செய்து பாடுவதற்கு இடம் முக்கியமா, அறுதி முக்கியமா என்ற கேள்விக்கு விடையையும் இதுவே தரும். சாஸ்திர சம்மதம் வேண்டுமானால், சென்ற 75 வருஷங்களில் தாறுமாறாக (haphazard) வளர்ந்த சாஸ்திரங்கள் உதவா. பழைய சாஸ்திரங்களில் கண்ட ரூபக ஆலப்தியே பத-லய விங்யாசத்துக்கு அடிப்படை; அவற்றை ஆராய்வோம். சம்ப்ரதாய சம்மதம் வேண்டுமானால் ரக்தி சம்ப்ரதாயத்தை ஆராய்வோம்.

சுருக்கமாகச் சொன்னால், ராகப் பிரதானமான சங்கீதத்தில் மித மிஞ்சின முஸ்தீபுடன் கூடிய கூட்டல், கழித்தல், பெருக்கல், வகுத்தல் ஆகிய விவகாரங்கள் ஸ்வரசுத்தத்தை மட்டுமல்லாமல் ஸர்வ லகுசுத்தத்தையும் பாதிக்கின்றன. தாள இடத்துக்குக் கால், அரை, முக்கால் என்ற பெயர்கள் சாஸ்திரத்தில் கிடையா. சமம், அதீதம், அனாகதம் என்ற பெயர்களே உண்டு. மேலும் இந்த மூன்றுமே ஸர்வ லகுவின் அடிப்படைத் தத்துவங்களும் கூட. தாளத்தின் ஆரம்பம் மட்டுமல்ல, ஒவ்வொரு முழு அக்ஷரத்தின் ஆரம்பமும் ஒருவிதத்தில் சமமே. அலங்காரம், யதி, பிரஸ்தாரம் என்பவை உத்திகள். அடிப்படை தர்மத்துக்கு விரோதமில்லாமல் இவற்றைக் கையாள வேண்டும்.

"தியாகராஜர் உருப்படிகளில் புத்திக்கு வேலை அதிகமில்லை—ஏன், பஞ்சரத்ன க்ருதிகளில் கூட நாலு ததிங்கிணதோமுக்கு அதிகமாகச் சேர்ந்து வரவில்லையே"—என்று வேண்டுமானால், ஒதுக்கி விடலாம். ச்யாமா சாஸ்திரி உருப்படிகள் லய வேலைப்பாடுகளுக்கு பெயர் போனவையாயிற்றே, அவர் கண்டமேரு, ப்ரஸ்தாரம், கடகம்

எல்லாம் கற்றவாயிற்றே என்று அங்கு போனல், அங்கும் சம, அதீத அனகத அழகுகளோடு ஸர்வலகு சுத்தத்தையே காண்கிறேம்; அவரையும் தள்ளிவிடலாமா? புகழ்பெற்ற வர்ணங் களுக்குப் போகலாமா? அங்கும் அப்படியே. அழகாகக் கற்பனே ஸ்வரம் பாடுபவரை, "பொருத்த நிமித்தத்துடன், வர்ண ஸ்வரங்கள் மாதிரி பாடுகிருர்" என்று சாஸ்த்ர சம்ப்ரதாயக்ஞர்கள் மெச்சு வதுண்டு. அது அறியாமையினுலா? அடிப்படை ஆராய்ச்சியே இக்கேள்விகளுக்கு விடைதரும்.

மேளம்

சாஸ்திர ஆரரய்ச்சியின் மூலம் அறியக் கிடைப்பது, மேளங் களென்ற வகுப்பு முறை வீணயை அடிப்படையாகக் கொண்டு எழுந்தவையென்பதே. வீணயின் அமைப்பும் வாசிப்பு முறையும் மாற மாற, மேளங்களின் அமைப்பும் எண்ணிக்கையும் மாறின. ராமாமாத்யரின் வீணகள் வேறு. அவருக்குப் பிறகு வந்த ஸோம நாதரின் ருத்ரவீண வேறு, பின்னதே இப்பொழுது தென்னுட்டில் கையாளும் ஸரஸ்வதி வீண என்ற ரகுநாத மேள வீணக்கு அடிகோலியது. இதைக் கொண்டே வேங்கடமகி 72 மேளங்களே வகுத்தார். அவர் செய்தது பெரும் சேவை. ஆனுல் அந்தந்த ஸ்வரஸ்தானங்களிலேயே மொட்டையாகப் பிடித்தால் ராகங்கள் வரும் என்று அவர் சொல்லவில்லே. நாம் சொன்னுல் அது அவருடைய நினேவுக்குத் தீங்கிழைப்பதாகும். வீணயில் தந்தியை இழுத்துப் பிடித்து இரண்டு ஸ்தானங்களுக்கு இடையே வேண்டிய ச்ருதியைக் கையாள வசதியுண்டு. இதை மறந்து, இந்த நூற்ருண்டு ஆரம்பத்தில் நவீன சாஸ்திரங்கள் பல ஆர்மோனியம் மூலம் ஸ்வரங்களே நிர்ணயிக்க முற்பட்டன. அதன் விபரீத விளேவு இன்னும் ஓய்ந்தபாடில்லே.

மேளங்களுக்குப் பெயர்கள் 2 அட்டவணேகள் மூலம் வந்திருக் கின்றன. ஒன்றுக்கு அதிகப் பிரசாரம். ஆனுல் இவற்றில் ஒன்று கூட வேங்கடமகி செய்ததில்லே. ஏன் வேங்கடமகியோடு நிற்கக் கூடாது? இன்றைய நிலேயில், ராகங்களே நாதவ்யக்திகள், மேளங் களல்ல என்ற எண்ணம் வித்யார்த்திகள் மனதில் ஊறவேண்டு மானுல், மேளங்களுக்கு பெயர் சொல்வதையே கைவிடுதல் நலமென்று நினேக்கிறேன். இதைப்பற்றி விரிவாக இன்னெரு சந்தர்ப்பத்தில் கவனிக்கலாம்.

ஸ்வரம்

स्वयं यो राजते यस्मात् तस्मादेष स्वरः स्मृतः

—ப்ருஹத்தேசி

ஸ்வரங்களுக்கும் ஸ்வரஸ்தானங்களுக்கும் உள்ள குழப்பம் இன்று அதிகம். முன்பும் இராமலில்லை. ஸ்வரங்கள் நாம் பார்க்கும் வர்ணங்களைப் போன்றவையே. வானவில்லில் பார்க்கும் அவற்றை ஏழாக அறிவது போல் ஸ்வரங்களையும் ஏழாக அறிந்தார்கள். இன்று நாம் Standard Colours என்பது போல் Standard-Scale-ஐ ஷட்ஜகிராமம் என்று குறிப்பிட்டு அதில் ஏழு ஸ்வரங்களும், நீண்டு ஒலிக்கும்போது, எவ்வளவு பரிமாணம் பெற்றிருந்தன என்றே பேசினுர்கள். (மத்யம, காந்தார கிராமங்களைத் தற்போதைக்கு விட்டு விடுவோம்). அதைக் கொண்டே சுத்த ஸ்வரங்கள், விக்ருத ஸ்வரங்கள், ஸ்வர சாதாரணங்கள் என்ற காகலி, அந்தர கைசிகி ஸ்வரங்களைப்பற்றியும் பேசினுர்கள். அப்பொழுது யாழ்போன்ற தந்தி வாத்யங்கள் மட்டுந்தான் இருந்தனவா, வீணை போன்று (இத்தனை மெட்டுகள் இல்லாவிடினும்) தண்டியுடன் கூடிய வாத்யங்கள் இருக்கவில்லையா என்று நிச்சயமாகச் சொல்லமுடியாது.

ஒன்றுமட்டும் நிச்சயம். குழைவில்லாத ஸ்வரம் உணர்ச்சியின் ஒலியாகாது. பேசும் பாஷையிலேயே சிறிதளவாவது ஏற்றம் இறக்கம் இருந்தால்தான் உணர்ச்சி வெளிப்படுகிறது. உணர்ச்சியின் பாஷை யாகிய சங்கீதத்தில் ஸ்வரங்கள் குழைந்து பேசுவதே இயற்கை. அதுவும் Melody என்ற தத்வத்தில் இயங்கும் நம் இந்திய சங்கீதத்தில் ஒரு ஸ்வரம் அதற்கு நியதியாயுள்ள ஓசையளவுக்குள்ளேயே ஏறி இறங்கிப் பேசலாம். மற்றொரு ஸ்வரத்துக்குப் போகும்போதும் பலவித அசைவுகளுடனும் போகலாம். இவற்றையே கமகங்கள் என்கிறோம். கமகத்தில் போதிய அளவு ஆராய்ச்சி செய்யப்பட வில்லை. ராகலக்ஷணத்தில் அது ஒரு பெரும்பகுதியானதினுல் விஞ்ஞான முறையில் செய்யப்படும் ஆராய்ச்சிகள் இந்த விஷயத்தில் அதிகக் கவனம் செலுத்தவேண்டும் எனக் கோருகிறேன். இல்லை யேல் ஸ்வரஸ்தானங்களே ஸ்வரங்கள் என்ற தவறுன அபிப்ராயம் வேரூன்றிவிடும்.

ச்ருதிகள்

ஏழு ஸ்வரங்களை ஏழு நிறங்களுக்கு ஒப்பிட்டேன். பச்சை நிறத்தை எடுத்துக்கொண்டால் அதில் பல அலகுகளை (shades) நாம் அறிகிறோம். அவை போன்றவையே ச்ருதிகளும். ச்ருதி

கள் அனந்தம் என்ற மேற்கோளை மறந்ததினுலேயே ச்ருதி களைப் பற்றிய சர்ச்சை முடிவில்லாததாயிற்று என்று சென்ற தடவை குறிப்பிட்டேன்.*

यथा ध्वनिविशेषाणामानन्त्यं गगनोदरे ॥

என்கிருர் மதங்கர்.

நிறங்களோடு ஒப்பிட்டுப் பார்த்தால் இந்த உண்மை நன்ருக விளங்கும். இலைப்பச்சை என்பது எங்கு முடிகிறது, கிளிப்பச்சை என்பது எங்கு ஆரம்பமாகிறது என்று எளிதில் சொல்லமுடியாது. அதுபோலவேதான் வெண்மை ஒளிபோன்ற ஷட்ஜத்திலிருந்து பிறக்கும் ஒவ்வொரு ச்ருதி விஷயத்திலும், சௌகர்யார்த்தமாக, முக்கியமாக வாத்யங்களிலிருந்து அறிந்தபடி, 22 ச்ருதிகள் என்று வகுத்துக்கொண்டார்கள். ஒவ்வொன்றும் ஒரு கோடோ, புள்ளியோ அல்ல. பரிமாணமுள்ள பட்டை (Band) போன்ற ஒரு பாகமென்றே கொள்ளவேண்டும். (The whole thing is a continuation) நவீனர்கள் கொடுக்கும் பின்னங்கள்—அவை சரியான விஞ்ஞான ஆராய்ச் சியின் மீது சொல்லப்பட்டவையாகத் தோன்றவில்லை. இந்த ச்ருதிப் பட்டைகளில் அடங்கும் சங்கீதத்தைக் கலையாகக் கையாளுவதற்கு ஸ்வரங்களைப் பற்றிப் பேசும்போது ஸ்வரஸ்தானங்களோடு "இந்த இடத்தில் இந்த ஸ்வரம் கீழ் ச்ருதியில் பேசுகிறது," அல்லது "மேல் ச்ருதியோடு சேர்ந்து அசைகிறது" என்ற முறையில் பேசினுலே போதுமென்று நினைக்கிறேன்.

ராக சஞ்சாரங்களிலும் கமகங்களிலும் மிளிரும் ச்ருதிகள், பரதர் முதல் இன்றுவரை நம் கலை சங்கீதத்தில் இயங்கி வரும் இயற்கை விதிகளான வாதி, சம்வாதி, அனுவாதி, விவாதி என்ற அடிப்படைத் தத்துவங்களை அனுசரித்தே அமைகின்றன. இவற்றைக் கலைஞன் உணர்ந்து பயன்படுத்துகிருன். விவாதி ஸ்வரங்களை ரஸமாகக் கையாள உதவவே வர்ஜம், அல்பத்வம் போன்ற விதிகள் ஏற்பட்டன. சில கமகங்களும் இந்த நோக்கத் துடனேயே அமைந்தன. சாஸ்திர ஆராய்ச்சி பூரணத்துவம் அடைய வேண்டுமானுல் இன்று நம்மிடையே ரக்தி சங்கீதம் வழங்கும் கலைஞர்களின் சங்கீதத்தைப் பதிவு செய்து அதை ஆராயவேண்டும்.

சங்கீதம் என்ற பெயரில் வரும் எந்த த்வனியும் ஸுநாதமாக இருக்கவேண்டும் என்பதை நம் சாஸ்திரங்கள் வற்புறுத்துகின்றன. ஸங்கீத ஸுதாவிலிருந்து 3 வரிகள் :

*Journal of the Madras Music Academy Vol. XXXIV.

मनोज्ञशारीरयुतोऽतिहृद्यशब्दश्च गीतग्रहमोक्षदक्षः ....
मन्द्रादिमस्थानसमुद्भवेषु विना प्रयासं गमकेषु दक्षः ...
स्वरश्रुतीनां परिमाणवेदी बहुप्रबन्धेषु जितश्रमश्च ॥

நாதோபாஸனையின் பெருமையைக் கூறும் தியாகராஜ க்ருதிகள் அநேகம். "தாளபேகு தக்கமேளபேகு" என்று பாடிய புரந்தர தாஸர், "களசுத்த விரபேகு" என்றும் சொன்னார். தாளம் எப்படி இருக்கவேண்டும் என்பதை "ஸொகஸுகா ம்ருதங்க தாளமு" என்று விளக்கிக் காட்டினார் தியாகராஜர். இவர்களும் நமக்கு சாஸ்திரம் தந்தவர்கள் என்றே கொள்ளவேண்டும்.

முடிவாக, நல்ல சாஸ்திரங்கள் எல்லாம் நாதத்தின் பலவித பரிணாமங்களைப் பற்றியே பேசுகின்றன என்பதை மனதில் கொண்டால் நம் ஆராய்ச்சிகள் நாத மர்மங்களைத் தேடும் முயற்சியாக அமையும் என்று நினைக்கிறேன். மதங்கர் சொன்னபடி,

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृत्तं तस्मान्नादात्मकं जगत् ॥

FRETTED VĪṆĀ IN INDIAN SCULPTURE*

Shri G. H. Tarlekar

I have discussed in this paper the earliest appearance of fretted vīṇā in Indian sculpture.[1]

The Nāṭyaśāstra says in chapter XXXIV that the two vīṇās Citrā and Vipañcī are the major ones and those like Kacchapī, Ghoṣakā and others are minor ones. In chapter XXIX, Citrā is described as having seven strings and Vipañcī, nine strings. The former was to be played by fingers, while the latter with a koṇa. Nānyadeva says that Citrā with its seven strings is meant for the seven notes of the scale, while the latter provides Antara Ga and Kākali Ni with its two additional strings.

Guttilajātaka (vol. II, p. 248) also gives the idea that the vīṇā had seven strings for the seven notes of the scale. In the competition, Bodhisattva broke the seven strings one by one and still the notes could be continued. In Vīṇāthūṇajātaka (vol. II, pp. 224–226) the hunch-back is compared to the vīṇādaṇḍa with broken strings.

This[2] old vīṇā is the harp-type one having a hollow belly covered with a board or stretched leather. The belly is broader towards the back where its end is rounded and tapers towards the front, and it is continued into an upstanding curved arm. The strings are stretched one above the other, from this arm to the belly. These strings vary in their length. Dr. Coomarswamy says that it can be safely assumed that the same harp-vīṇā is referred to in the still earlier Vedic literature.

We find this harp-vīṇā (sketch 1) with minor variations in the available sculptures of the Sanchi, Bhaja, Bharhut (2nd to 1st cent. B.C.), Amaravati (1st to 2nd cent. A.C.), Nagarjunkonda (2nd

---

* Paper presented to the Fine Arts Section, 21st Session, All-India Oriental Conference, Srinagar, 1961.

1. The numbers in this article refer to the sketches of vīṇās given on the last two pages.

2. 'The Parts of Vīṇā,' by A. K. Coomarswamy, Journal of American Oriental Society 1931, pp. 244–253.

to 4th cent. A.C.) etc. and even at Modhera (1st quarter of 11th cent. A.C.) and on Samudragupta's coin and in terracotta figures as well. (It was usually placed on the lap and played with fingers or Koṇa, the plectrum). At Bodhgaya, in one sculpture, it is held vertically in the left hand. Perhaps it was supported by a sling over the shoulder sometimes. At Modhera also we get this type with five strings. One string might have been used in this type of vīṇā to produce more than one note by stopping it and thus shortening its length to effect higher pitch. In the Sanchi museum (1st cent. B.C.) the vīṇā (sketch 2) with seven strings is not of this harp-type.

The other type of vīṇā (sketch 3) represented in sculptures is like guitar. It is found in as early as Amaravati and Nagarjunkonda sculptures. Pawaya (Gupta period) has both these, harp and guitar type vīṇās. The Ajanta paintings (4th cent. A.C. to 6th cent. A.C.) have this guitar-type with four, five or six strings. It was usually plucked by the right hand and played by the left hand. Pattadakal temple (8th cent. A.C.) has a sculpture (sketch 4) in which a vīṇā with four strings is carved, slightly different from the guitar type. The violin type is said to be found in the Chidambaram temple.[1]

As regards the vīṇā with one string, we have specimens in Ajanta, Badami (7th cent. A.C.) and Ellora (8th cent. A.C. to 11th cent. A.C) etc. In one variety (sketch 5) it is placed on one hand and played by a koṇa or without it, with the other hand. It has a half gourd or a full gourd at the upper end. In Delwara temple (11th cent. A.C.), we get the vīṇā (sketch 6) with one string and one gourd at the upper end or two gourds (sketch 7), one at each end, and played by the fingers. In the sculptures of Sarasvati of Pala period (8th cent. A.C. onwards), we get this vīṇā.

But in all these types, the frets are absent. Someśvara (1st quarter of the 12th cent. A.C.) describes Kinnarī vīṇā with fourteen frets which were meant for the notes of the two octaves. Before that Nānyadeva (11th cent. A.C.) has also described the use of frets in connection with Kinnarī. Saṅgīta Ratnākara of S'ārṅgadeva (13th cent. A.C.) also describes the Kinnarī with fourteen

1. See Journal of the Music Academy, Madras, Vol. XIX. pp. 58-70,

frets and later on Kumbha as well. All these authors describe frets in connection with Kinnarī vīṇā.[1]

I was able to get two specimens of fretted vīṇā in Belur temple (1st quarter of the 12th cent. A.C.). In one case, the vīṇā was broken and hence it was not possible to have a complete idea. But to the left hand side of the main entrance there is a small female figure (most probably that of a Sarasvatī) sitting and playing on vīṇā (sketch 8). It is played by fingers and has thirteen frets. Then in the temple of Vastupāla and Tejapāla (13th cent. A.C.) on Mt. Girnar I found another sculpture of fretted vīṇā (sketch 9), having thirteen frets and played with fingers.

The late Shri Ramakrishna Kavi has described Mataṅga Kinnarī with fourteen frets in his *Bharatakośa*, perhaps on the authority of Kumbha (beginning of the 15th cent.). Kumbha[2] describes three types of Kinnarī, small, medium and big, as given in the *Bṛhaddéśī* of Mataṅga. Mataṅga is dated by Shri Kavi as belonging to the 9th century A.C. But Nānyadeva mentions Mataṅga as Caitrika (one who plays on Citrā vīṇā). He has described Sarasvatī vīṇā according to Mataṅga. This vīṇā was very important as it gave all the svaras, śrutis and mūrchanas. The three types of Kinnarī which have been described by Kumbha according to *Bṛhaddeśī* are treated by S'ārṅgadeva as the deśī (regional) Kinnarīs, after first describing the small and the big Kinnarīs. I doubt whether the word 'des'ī' in *Saṅgīta Ratnākara* gave the idea of *Bṛhaddeśī*. The reference to the *Bṛhaddeśī* by Kumbha makes Mataṅga the originator of the Kinnarī vīṇā with frets. This view is mentioned by Prof. Bṛhaspati[3] also. In the largest type of Kinnarī with three gourds the frets may be also eighteen according to Kumbha, for four more notes of the tāra

---

1. A specimen of this type is actually available with three gourds, 2 or 3 strings and ten frets among the peasants and the lower classes of Mysore and South Canara.

2. तिस्रः किन्नरवीणाः स्युर्बृहद्देशीसमाश्रिताः। बृहती मध्यमा लघ्वीत्यथासां लक्षणं ब्रुवे ॥ कुम्भ, भरतकोश under मतंगकिन्नरी

3. Bhārata kā Saṅgīta–Siddhānta,—p. 297.

register. *Saṅgīta Ratnākara* allows the use of two or three more frets in addition to the fourteen. He has given[1] one view according to which the number of frets should be thirteen as well. Vema[2] says that the Kinnarī was called Rudravīṇā.

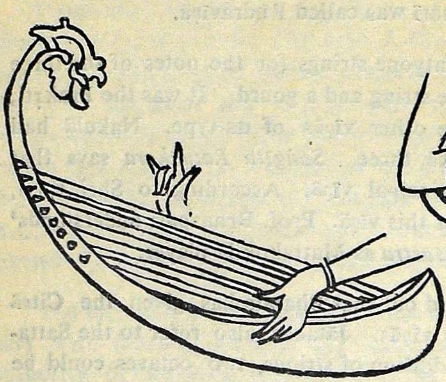
Mattakokilā had twentyone strings for the notes of the three registers. Ghoṣā had one string and a gourd. It was the Prakṛti, the original source of the other vīṇās of its type. Nakulā had two strings and Tritantrikā, three. *Saṅgīta Ratnākara* says that the Mattakokilā is the principal vīṇā. According to Shri Kavi, Bharata was the player of this vīṇā. Prof. Bṛhaspati understands[3] the Vaiṇika in the *Nāṭyaśāstra* as Mattakokilā-player.

I have already pointed out that Bharata has given the Citrā and Vipañcī as the major vīṇās. Jātakas also refer to the Sattatantrī often. With the addition of strings, two octaves could be had and lastly, with twentyone strings, three octaves. The Sanchi illustration where the vīṇā is not bow shaped, seems to be the forerunner of the later Mattakokilā or the Svaramaṇḍala of the mediaeval times. The guitar type vīṇā with four, five or six strings could also give more notes by being pressed as in the case of violin. The vīṇā with one string and gourd (which was sometimes half gourd also in the earlier period) was used to give all the necessary notes. Hence, Mataṅga says that Sarasvatī herself dwells in it. It had two gourds also. Upto the 10th century A.C. or even afterwards, we find this type. The frets were added to facilitate the production of the different notes. We get the earlier illustration of vīṇā with frets at Belur. Nānyadeva of the 11th century mentions frets in connection with Kinnarī. Hence I suggest that the fretted vīṇā with frets for all the svaras came into vogue in India somewhere between the 10th cent. A.C. and the 11th cent. A.C.

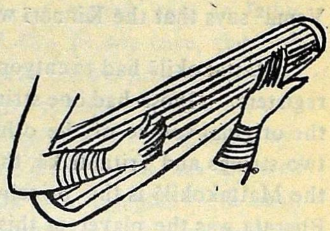
---

1. केचित्त्रयोदशैवात्र सारीर्निदधते बुधाः ॥ VI–306
2. एतास्तु किन्नरीः प्राहुः रुद्रवीणाख्यया जनाः । वेमः
Bharatakośa—Rudravīṇā.
3. Bharata kā Saṅgīta-siddhānta–p. 19, foot-note.

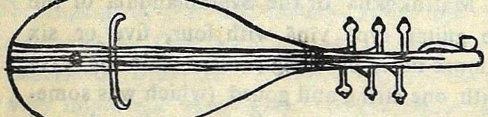
(1)



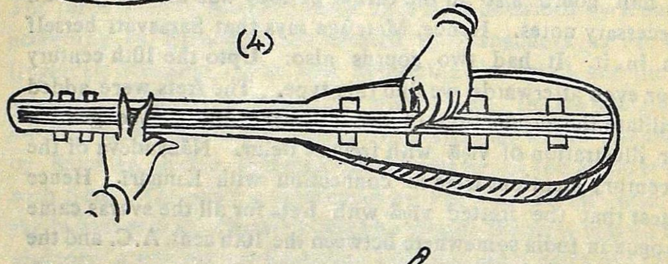
(2)



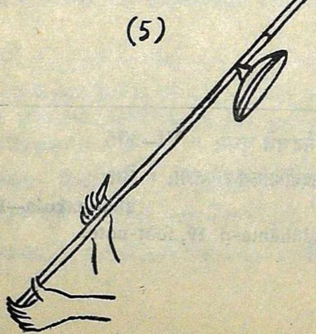
(3)



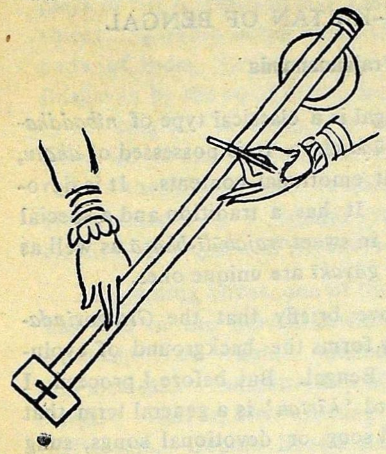
(4)



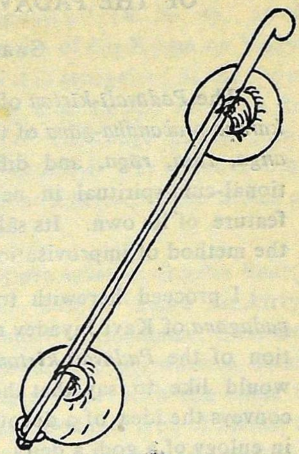
(5)



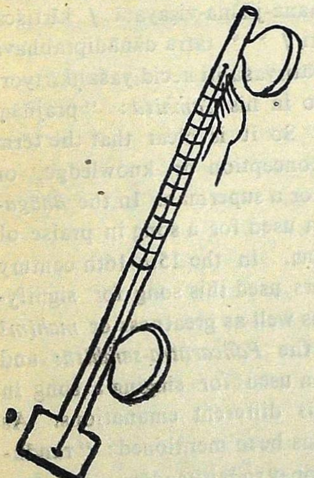
(6)



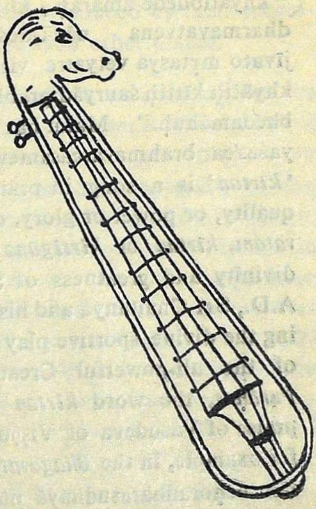
(7)



(8)



(9)



THE GĪTAGOVINDA-PADAGĀNA IN THE BACKGROUND OF THE PADĀVALĪ-KĪRTAN OF BENGAL

Swami Prajnanananda

The *Padāvalī-kīrtan* of Bengal is a classical type of *nibaddha-karaṇa-prabandha-gāna* of the *Sūḍa*-class. It is possessed of *dhātu*, *aṅga*, *tāla*, *rāga*, and different emotional contents. It is devotional-cum-spiritual in nature. It has a tradition and a special feature of its own. Its sāhitya in sweet *vrajabūlī-bhāṣā* as well as the method of improvisation or *gāyakī* are unique ones.

I proceed herewith to prove briefly that the *Gītagovinda-padagāna* of Kavi Jayadev really forms the background of evolution of the *Padāvalī-kīrtan* of Bengal. But before I proceed, I would like to say that the word '*kīrtan*' is a general term that conveys the idea of a devotional song or devotional songs, sung in eulogy of a god, a deity, or a superman, and for that reason it is also called the *Yaśogāna* or *Kīrtigāthā-gāna*. The dictionary meaning of the term, *kīrtan* is *kīrti—krita+kthin* in relation to *khyātiḥ* or *yaśaḥ* i.e., reputation. The *Vācaspatyābhidhāna* states: "khyātibhede amaraḥ / khyātibhedaśca dhārmikatvādi-praśasta-dharmavatvena nānā-deśīya-kathana-jñāna-viṣayatā / kīrtiśca jīvato mṛtasya vetyatra viśeṣo nāsti / * * tatra dānādiprabhavā khyātiḥ kīrtiḥ śauryādiprabhavā khyātiryaśa iti kecid yaśaḥkīrtyor-bhedamāhuḥ." Manu has said also in his *Saṁhitā*: "prajñāṃ yaśas'ca brahmavarcasameva ca". So it is clear that the term '*kīrtan*' is a song in praise of conception or knowledge, or quality, or power or glory, of a god or a superman. In the *Bhāgavatam*, *kīrtan* or *kīrtigāna* has been used for a song in praise of divinity and greatness of S'rī Kṛṣṇa. In the 15th-16th century A.D., S'rī Chaitanya and his followers used this song for signifying the divine sportive play or *līlā* as well as greatness or *mahimā* of the all-powerful Creator. In the *Pañcarātra-saṁhitās* and *Purāṇas*, the word *kīrtan* has been used for singing a song in praise of Vāsudeva or Viṣṇu and his different emanations. As for example, in the *Bhāgavatam*, it has been mentioned: "randhrān veṇoradharasudhayā pūrayan gopavṛndairvṛndāraṇyaṃ sva-pada-ramaṇaṃ prāviśad gītakīrtiḥ." The term *gītakīrtiḥ* has been

defined as "gītā kīrtiḥ yas'aḥ yasya sa Śrī-Kṛṣṇaḥ", i.e. *kīrtan* means a kind of song (*gāna*), sung in praise of divine sportive plays of S'rī Kṛṣṇa, and it is sung by a band of singers in a raised voice: "gāyanta uccairamumeva saṁhatāḥ" (X. 30. 4). In all parts of India, *kīrtan* is sung in praise of S'rī Kṛṣṇa or Viṣṇu-Bhagavān by the band of singers, and it is recognised as the devotional *bhajan*. In Bengal, it evolved first in the form of the *Nāma-kīrtan* and was introduced by S'rī Chaitanya himself; and then in the form of *Rāsa* or *Līlā-kīrtan* and it was introduced by Narottamadās in a Vaiṣṇava festival at Khetari, in the mode of classical *dhruvapada* in *vilambita-laya*.

Regarding *kīrtan*, one of the Vaiṣṇava savants, Gopāla Bhaṭṭa has said in the *Haribhaktivilāsa* (XI. 239): "kalau saṁkīrtya kes'avaṃ" or "kalau taddharikīrtanāt." Sanātana Goswāmī has also said: "saṁkīrtanaṃ nāmoccāraṇaṃ gītaṃ stutis'ca nāmamayī." That is, *kīrtan* is sung in raised voice with the name of S'rī Kṛṣṇa. Gopāla Bhaṭṭa has prescribed this type of *kīrtan*, as it is a combination of *nṛtta*, *gīta* and *vādya*. He has said that this type of *kīrtan* is meant for the Vaiṣṇavas i.e. for the devotees of Viṣṇu-Kṛṣṇa. In South India, the devotional *kīrtan* was prevalent among the mediaeval Saint-singers, viz., the Nāyanmārs and Ālwārs of Tamil land, and it was then introduced by their successors in Karṇāṭaka, Mahārāstra, Gujarāt and other places.

Sometimes it is believed that *Padāvalī-kīrtan* evolved from the *Nāma-kīrtan*. But that is not correct, as from a close study of both *Padāvalī-kīrtan* and the *Gītagovinda-padagāna* it is known that *Padāvalī-kīrtan* evolved with the essential materials of the *Gītagovinda-padagāna*, which also evolved after the ideal of *Caryā* and *Vajra gānas* of the Vajrayāna and Sahajayāna Buddhists in the 12th century A.D. It is also known from the comparative study of both the *gānas*, *Gītagovinda* and *Padāvalī-kīrtan* that both the *gānas* were composed as the means of worship or *upāsanā* in twofold ways, and they were known as *aiśvarya* in the *vidhimārga* and *mādhurya* in the form of *rasāsvādana* or realization of different divine aesthetic sentiments. The author of the *Gītagovinda* has made S'rī Kṛṣṇa the centre of the themes of all songs, and has recognised him as the embodiment of prime-sentiment, *śṛṅgāra*. Similar conception is also found in the *Padāvalī-kīrtan*.

Besides, it is evident that both Kavi Jayadev and the later mystic Vaiṣṇava composers (Mahājanas) have adopted *Rādhā-Kṛṣṇa-tattva* as the central theme of their *padas* and *padāvalīs*, and from this adoption, the different *pālāgānas* like *māna, dāna, kaṇḍitā, māthura, rāsa, naukāvilāsa* etc. were composed in the *Padāvalī-kīrtan*. It is generally believed that *Rādhā-Kṛṣṇa-tattva*, associated with *bhaktitattva*, evolved from the Bengal Vaiṣṇavism that was introduced by Sri Chaitanya. But that is not correct, as the Rādhā-Kṛṣṇa cult was prevalent even before Jayadev and Chaitanya. Well has it been said by Dr. S. K. De in his *Early History of the Vaiṣṇava Faith and Movement in Bengal* (1942): "Long before Chaitanya, the melodious Padāvalīs of Jayadev in Sanskrit (?) and the songs of Chaṇḍīdāsa in Bengali had also popularised the Rādhā-Kṛṣṇa cult with their largest of Vaiṣṇava devotional sentiments. Even if Chaitanya's religious personality started a new movement or gave a new interpretation to an old faith, his affiliation to the whole trend of Vaiṣṇava tradition of the past cannot be doubted, and its influence on him must have been varied and abundant." Further he has said, "A Chaitanyite Vaiṣṇava would regard the *Gītagovinda* not merely as a poetical composition of great beauty, but also as a great religious work, and would feign explain it in terms of his Bhakti-rasa-śāstra. But it must not be forgotten that Jayadev's poem was composed nearly three hundred years before the appearance of Chaitanya and before the promulgation of the Rasa-śāstra of Chaitanyaism." So leaving aside all the controversial discussions, it can safely be taken that the *Padāvalī-kīrtan*, which was mainly based on the Bengal Vaiṣṇavism, adopted the main principles of *Rādhā-Kṛṣṇa-tattva*, together with *rāsatattva* from those, contained in Jayadev's *Gīta-govinda-padagāna*.

The *Padāvalī-kīrtan* took a new and novel course during the time of Narottamadās in the 16th century A.D. It has already been said that Narottamadās introduced the *garāṇhāti style* of *kīrtan* in slow tempo, in the mode of the classical *dhruvapada* of the North Indian Hindustani music. It is a fact that afterwards different styles of *manoharasahi, reṇeṭi, mandāriṇī, jhārkhaṇḍī* etc. *kīrtanas* evolved with their special tempo and features, but all of them had their central theme, the *Rādhā-Kṛṣṇa-tattva*, as we

find it in the *padagānas* of the *Gītagovinda*. From the observation we find that the *Gītagovinda* is divided into twelve chapters (*sargas*) and each chapter is named after each divine aspect of S'rī Kṛṣṇa, the hero or Nāyaka of the songs. Similar things also happened in the *pālās* of the *Padāvalī-kīrtan*. The mystic *Vaiṣṇava* composers have composed different *pālās* or plots of the *kīrtan*, describing the sportive plays of Rādhā-Kṛṣṇa, and their central themes are Rādhā and Kṛṣṇa, the hero and heroine of the plays. And it should be noted that all the *pālās* are saturated with aesthetic sentiments and moods (*rasas* and *bhāvas*). It is quite true that the Vaiṣṇava Ālamkārikas like Rūpa Goswāmī, Kavi Karṇapūra, Pītāmbaradās and others have afterwards elaborately described sixtyfour sentiments in their *Ujjvalanīlamaṇi* and *Bhaktirasāmṛtasindhu*, *Alaṁkārakaustubha*, and *Rasamañjarī*, etc., in connection with the *Padāvalī-kīrtan*, and thus helped the later composers to divinise the themes of the *Padāvalīs*. Not only Pūjārī Goswāmī and Rāṇā Kumbha, but also all the commentators of the *Gītagovinda* have described how Kavi Jayadev has divinised his *padagānas* with aesthetic sentiments and *Nāyaka-Nāyikā-bhāvas* long before Rūpa Goswāmī, Kavi Karṇapūra and other later Vaiṣṇava Ālamkārikas described and classified the *rasas* and *bhāvas* in their respective works, for the purpose of their proper uses in the *Padāvalī-kīrtan*. It is also found that like Jayadev (as it is evident from the *padagānas*), the Vaiṣṇava Goswāmī's have also divided the prime-sentiment, *śṛṅgāra* into *vipralambha* and *sambhoga*. The former has again been divided into *Pūrvarāga*, *māna*, *premevaicitta* and *pravāsa*, and the latter into *saṁkṣipta-sambhoga*, *saṁkīrṇa-sambhoga*, *sampanna-sambhoga* and *samṛddhi-sambhoga*. Again the eight sub-sentimental moods like *abhisārikā*, *vāsakasajjā*, *utkanṭhitā*, *vipralabdhā*, *khaṇḍitā*, *kalahāntaritā*, *proṣitabhartṛkā* and *svādhīnabhartṛkā* were divided into sixty-four ($8 \times 8 = 64$) sentiments. The manifestations of these sixty-four sentiments are also found in the *padagānas* of the *Gītagovinda*. The eight main sentiments, as described in Bharata's *Nāṭyaśāstra*, are quite evident in the *Daśāvatārastotra*, as described by Kavi Jayadev, and those main sentiments are *śṛṅgāra*, *hāsya*, *karuṇa*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, and *adbhuta*. In the commentary of the *gāna*', "*śrita-kamalākuca-maṇḍala*" etc. (No. 2), Pūjārī Goswāmī has stated: "daśāva-

tārān kurvate śrī kṛṣṇāya sarvākarṣaṇānandāya tubhyam namo'stu/ daśākṛtitvaṃ prakaṭayannāha/mīnarupeṇa/ ... śrī kṛṣṇasya sarvanāyaka - śiroratnatā - pratipādanāya dhīrodāttatvādicaturvidhanāyaka-guṇa-samanvayena sarvotkarṣāvirbhāvanaṃ prārthayate śritakamaletyādibhiḥ/"[1] It has already been said before that the eight main *rasas* (though afterwards one or two more sentiments like *śānta* and *vatsala* were added) have been used in the *Padāvalī-kīrtan* of Bengal. And it should be remembered that the Nāyaka, Śrī Kṛṣṇa has been conceived as the embodiment of *śṛṅgāra-rasa*.

Regarding the composition of different *pālās* (or plots) of the later *Padāvalī-kīrtan*, it can be said that their ideas are contained as germs (*bījākāreṇa*) in the *Gītagovinda-padagānas*. I would like to draw the attention of the readers to the following lines of the *Gītagovinda*, which really gave the inspiration for composing different *pālāgānas* like *māthura*, *dāna*, *rāsa*, etc. of the latter *Padāvalī-kīrtan*. The lines are :

(a) Viharati Haririha sarasa-vasante, etc. (I. 28).

(b) Vṛndāvana-vipine parisara-parigata-yamunā-jalapūte, etc. (I. 34).

(c) Rāsarase saha nṛtyaparā Hariṇā yuvatiḥ praśaśaṁse, etc. (I. 45).

(d) Vṛndāvana-vipine lalitaṃ vitanotu, etc. (I. 47).

(e) Rāsollasabhareṇa vibhramabhṛtāmābhīra-vāmabhruvāṃ, etc. (I. 49).

(f) Viharati vane rādhā sādhāraṇa-praṇaye harau, etc. (II. 10).

(g) Yuvatiṣu valattṛṣṇe Kṛṣṇe vihāriṇi māṃ vinā, etc. (II. 19).

1. In this connection, Dr. S. K. De has said : " The opening Daśāvatāra Stotra, as well as the second Jaya-Jaya-Deva-Hare Stotra, presents Kṛṣṇa in his Aiśvarya aspect, not an Avatāra, but as the veritable Supreme deity of many incarnations (*daśākṛtikṛte kṛṣṇāya tubhyaṁ namaḥ*), omitting all reference to Rādhā but mentionlng Śrī or Lakṣmī. As the poem proceeds, the Dhīrodātta Nāyaka becomes Dhīralalita and all the erotic Mādhurya implications of the theme are developed to their fullest extent."— *Vaiṣṇava Faith and Movement* (Calcutta, 1942), p. 9.

(h) Govindaṃ vraja-sundarīgaṇa-vṛtaṃ, etc. (II. 19).

(i) Rādhāmādhāya hṛdaye tatyāja vraja-sundarīḥ, etc. (III. 1).

(j) Dhīra-samīre yamunā-tīre vasati vane vanamālī, etc. (V. 9).

(k) Hari Hari yāhi Mādhava yāhi Keśava mā vada kaitava-vādaṃ, etc. (VIII. 2).

(l) Smara-garala-khaṇḍanaṃ mama śirasi maṇḍanaṃ, dehi padapallavamudāraṃ, etc. (X. 9).

In this way it can be shown that different *pālāgānas* of the *padāvalī-kīrtan* were composed by the Mahājana composers with different sportive ideas which are contained in the *padagānas* of the *Gītagovinda.*

Besides them, the twelve spiritual principles or *tattvas* like *yugalarūpa, prakāśa* and *vilāsa, rasāsvādana,* mutual *bhajana, bhakta* and *bhagavān, sādhya, sādhana, pūrvarāga* and *anurāga, abhisāra, vāsakasajjā, milana* and *Rādhā-Kṛṣṇa* are found common in both the *Gītagovinda-padagāna* and *Padāvalī-kīrtan.* Again the expression of divine love (*prema*), which has been conceived in three different ways, *prauḍha, madhya* and *manda* in the *Gītagovinda,* has also been adopted in the *Padāvalī-kīrtan.* Some thousands of *padas* were composed by more than three hundred Mahājanas like Vaḍu Chaṇḍīdās, Vidyāpati, Guṇarāj Khāṅ, Rāy Rāmānanda, Murāri Gupta, Govinda Ghose, Vāsudeva Ghose, Rūpa Goswāmī, Basu Rāmānanda, Yadunāthdās, Vaṁśīdās, Balarāmdās, and others, and it must be admitted that they got inspiration for the composition of those *padas* from those of the *Gītagovinda.* Jayadev was a pioneer composer of the *padas* in the *śṛṅgārarasa,* which are divine and world-transcending. The picture of Rādhā, as the divine Nāyikā of Nāyaka, Śrī Kṛṣṇa is beautifully painted by Kavi Jayadev, and it is said that he got the idea of Rādhā and Kṛṣṇa from the Vaiṣṇava Bhakti cult which was prevalent during the time of the Vaiṣṇavite Sena kings towards the end of the 12th century A.D. "Some are of opinion," says Dr. S. K. De, "that the advent of the Karṇāṭas in Bengal with the Cedī prince Karṇadeva introduced the *Śrīmadbhāgavata*

emotionalism, which had its most probable origin in Southern India; and it is noteworthy that the Sena kings themselves, who were in all probability Vaiṣṇavas, are described in their inscriptions as Karṇāṭa-Kṣatriyas. There can be no doubt, however, that the first and the most important literary record of pre-Chaitanya Vaiṣṇavism in Bengal is the passionate lyrical poem of Jayadev, which must have been the source of inspiration of such later Bengali poems as the *Śrīkṛṣṇa-kīrtana* of Baḍu Chaṇḍidās (*circa* end of the 14th century)." To this we would like to add that not only Baḍu Chaṇḍidās, but also all the later Vaiṣṇava Mahājana composers composed their *padas* or *pada-sāhityas*, being inspired by the composition of the *Gītagovinda*. It is also a fact that the Rādhā-Kṛṣṇa legend of the *Gītagovinda* inspired Jiva Goswāmī, while he beautifully described S'rī Rādhā in the *Rādhā-prakaraṇa* of the *Ujjvalanīlamaṇi*. The female attendants like Sakhī, Gopī and Dūtī, which are the sweetest imaginative conceptions of Jayadev, have also been adopted in the *padas* of the *Padāvalī-kīrtān* by the Mahājana composers.

So, from the close and comparative study of both the *Gīta-govinda* and the *padas* of the *Padāvalī-kīrtan*, it can be concluded that the finest *śṛṅgārarasa-kāvya Gītagovinda* supplied living inspiration to the mystic Vaiṣṇava composers to compose the *padas* of the *Padāvalī-kīrtan*, and thus the *Gītagovinda-padagāna* can be recognised as the background of the *Pādāvalī-kīrtan* of Bengal.

TWO NEW KRITIS OF SRI MUTHUSVAMI DIKSHITAR

Sivakayarohanesaya (Nagapattanam) in Rudrapriya
and
Sivakamesvaram (Chidambaram) in Arabhi.

Edited By

VINA VIDWAN A. SUNDARAM IYER

1. " शिवकायारोहणेशाय "

॥ रुद्रप्रियारागे रूपकतालेन गीयते ॥

पल्लवी

शिवकायारोहणेशाय नमस्ते श्री ॥ शिव ॥

समष्टिचरणम्

शिवराजधानीक्षेत्रस्थितवरदाभयकराय

मध्यमकालसाहित्यम्

भुवनत्रयमोहिताय भोगमोक्षवितरणाय
नीलायताक्षीमनोहराय गुरुगुहमुदिताय ॥ शिव ॥

2. " शिवकामेश्वरम् "

॥ आरभिरागे आदितालेन गीयते ॥

पल्लवी

शिवकामेश्वरं चिन्तयाम्यहम्
चिदानन्दपूजिताम्भोरुहम् ॥ शि ॥

अनुपल्लवी

शिवकामेश्वरीमनोहरम्
श्रीगुरुगुहभक्तवशङ्करम् ॥ शि ॥

चरणम्

नादबिन्दुकलारूपमनिशं नटेश्वरं भानुकोटिसदृशम्

मध्यमकालसाहित्यम्

नन्दितुरगारोहितं गुरुगुहमाहितं चिदम्बरपुरीविलसितम् ॥ शि ॥

1. " शिवकायारोहणेशाय "

22. ॥ रुद्रप्रियारागे रूपकतालेन गीयते ॥

आरोहणम् : सा रि ग म प ध नि नि सां अवरोहणम् : सं नी प म गा री सा

O	/4	O	/4
पल्लवी			
सां सां	सं नि पा म ग री	मा ;	; गा री ;
शि व	का . या .	रो	ह णे .
मा ;	पा मा नी नी	सां ;	; ; ; गं रि
शा .	य न म .	स्ते	. . . श्री .
नि सं रीं गं रिं	सं नि प म नि नि प म	मा ;	. ; गा री ;
शि . व . .	का . . या . .	रो	. . ह णे .
म प ध नि	सं नि प म गा री	री ;	; सा ; ;
शा . . .	य . न . म .	स्ते	श्री

O	/4	O	/4
समष्टिचरणम्			
सं नि सं	सं नि पा मा धा	; नी	; सं ; सं
शि . व	रा . . ज धा	नी	. क्षे त्र
सं नी	रीं सं नि प मा पा	नि सं रीं	मं गं रिं गं रीं रीं
स्थि त	व . र . दा .	भ . य	क . रा . . य
मध्यमकालसाहित्यम्			
सं नि प म	ग रि प म प धनि सं	नि ध नि सं	, रिं सं नि प रीं सं
भु व न .	त्र य मो . हि ता य	भो . ग मो	. क्ष वि त र णा य
नि सं रिं गं	मं गं रिं सं रिं सं नि प	म ग रि म	ग रि स नि प सं नि रिं
नी . ला .	य ता . क्षी म नो . ह	रा . य गु	रु गु ह मु दि ता . य
			॥ शि ॥

2. " शिवकामेश्वरम् "

29. ॥ आरभिरागे — आदितालेन गीयते ॥

आरोहणम् : स रि म प ध सां   अवरोहणम् : सं नि ध प म ग रि सा

/4	O	O
पल्लवी		
सां सां सं नि धा म प म ग रि स री	रि प म ग री स नि	धा री सा ;
शि व का . . मे . . . श्व . रं	चिं . . . त या	. म्य इम्
स रि स नि धा रि प म ग री पा प म	पा धा ; सां	; री मं गं री
चि . दा . . न . . न्द पू . .	जि ता म्भो	. रु ह म् . ॥ शिव ॥
अनुपल्लवी		
पा मा पा धा सं नि धा सां री	; मं गं री ;	रिं सं ध रिं सां ;
शि व का मे . . श्व री	. म . नो	. . ह . र म्
री ; सं रिं सं नि धा पा ध प म ग	रि स री म प ध सं	री मं गं रिं सं री
श्री . गु . रु . गु ह भ . . .	क . व शं . . .	. . क र म् . ॥ शिव ॥

/4	O	O
चरणम्		
पा ; पा पा ; पा प म पा	; पा ध प मा पा	ध प म ग रि स रि म
ना द बि न्दु क . ला	. रू . . . प	म . नि . श म् . .
रि प म ग री स रि सा ; पा मा	पा धा ध रिं सां	सं नि धा धा पा
न . टे . . श्व . रं भा .	नु को . . टि	स . द श म्
मध्यमकालसाहित्यम्		
धा प प म प ध सं ध रिं सां रिं सं रिं रिं	मं गं री रिं सां ध	प म री म प ध रिं
न न्दि तु र गा . रो . हि तं गु रु गु ह	म हि तं चि द म्ब	र पु री वि ल सि त म्
स्वरम्		
सां , सं नि ध ध प- ध प म ग रि स री	सा रि ध़ स रि प़ ध़	स रि म ग रि म प ध
सां , सां रिं ध सं रिं पं मं गं रिं सं री	ध सं रिं प ध सं म प	ध-रि म-स रि म प ध ॥

॥ शिव ॥

1. "சிவகாயாரோஹணேசாய"

22. ருத்ரப்ரியா ராகம்—ரூபக தாளம்

ஆ: ஸா ரி க ம ப த நி நி ஸ் ா   அவ: ஸ் நீ ப ம க ா ரீ ஸ ா

O	/4	O	/4
பல்லவி			
ஸ் ா ஸ் ா	ஸ் நி ப ா ம க ரீ	ம ா ;	; க ா ரீ ;
ஶி வ	க ா . ய ா .	ரே ா	ஹ ணே
ம ா ;	ப ா ம ா நீ நீ	ஸ்ா ;	; ; ; க் ரி
ஶா	ய ந ம .	ஸ் தே	ஶ்ரீ .
நி ஸ் ரீ க் ரி	ஸ் நி ப ம நி நி ப ம	ம ா ;	; க ா ரீ ;
ஶி . வ . .	க ா . . ய ா . .	ரே ா	ஹ ணே
ம ப த நி	ஸ் நி ப ம க ா ரீ	ரீ ;	; ஸ ா ; ;
ஶா . .	ய . ந . ம .	ஸ் தே	ஶ்ரீ . .

O	/4	O	/4
ஸமஷ்டி சரணம்			
ஸ் நி ஸ ா	ஸ் நி ப ா ம ா த ா	; நீ	; ஸ ா ; ஸ ா
ஶி . வ	ர ா . ஜ த$_4$ா	னீ	க்ஷே . த் ர
ஸ ா நீ	ரி ஸ் நி ப ம ா ப ா	நி ஸ் ரீ	ம் க் ரி க் ரீ ரீ
ஸ் தி$_2$ த	வ . ர . த$_3$ ா .	ப$_4$. ய	க . ர ா . ய
மத்யமகால ஸாஹித்யம்			
ஸ் நி ப ம	க ரி - ப ம ப த நி ஸ்	நி த நி ஸ்	, ரி ஸ் நி ப ரீ ஸ்
பு$_4$ வ ன .	த் ரய - மோ ா ஹி த ா ய	பே$_4$ா. க$_3$மோ	க்ஷ வி த ர ஞ ய
நி ஸ் ரி க்	ம் க் ரி ஸ் ரி ஸ் நி ப	ம க ரி ம	க ரி ஸ நி ப ஸ் நி ரி
நீ . ல ா	ய த ா க்ஷீ ம ஞே . ஹ	ர ா ய கு$_3$	ரு கு$_3$ ஹ மு தி$_3$ த ா ய (ஶிவ)

2. "சிவகாமேச்வரம்"

29. ஆரபி ராகம்—ஆதி தாளம்

ஆ: ஸ ரி ம ப த ஸ்ா அவ: ஸ் நி த ப ம க ரி ஸ ா

	/4	O	O
பல்லவி			
ஸ்ா ஸ்ா ஸ் நி த ா	ம ப ம க ரி ஸ ரீ	ரி ப ம க ரீ ஸ நி	த ா ரீ ஸ ா ;
ஶி வ க ா .	மே . . ஶ் வ ர ம்	சி ங் . . த ய ா	. ம்ய ஹ ம்
ஸ ரி ஸ நி த ா	ரி ப ம க ரீ	ப ா ப ம	ப ா த ா ; ஸ்ா	; ரீ ம் க் ரீ
சி . த₃ ா .	ன ங் . . த₃	பூ . .	ஜி த ா ம் போ₃	. ரு ஹ ம் . (ஶிவ)
அனுபல்லவி			
ப ா ம ா	ப ா த ா	ஸ் நி த ா ஸ்ா ரீ	; ம் க் ரீ ;	ரி ஸ் த ரி ஸ்ா ;
ஶி வ	க ா	மே . ஶ் வ ரீ	ம . ஞே	. . ஹ . ர ம்
ரீ ; ஸ் ரி ஸ் நி	த ா ப ா	த ப ம க	ரி ஸ ரீ ம ப த ஸ்	ரீ ம் க் ரி ஸ் ரீ
ஸ்ரீ கு₃ . ரு .	கு₃ ஹ	ப₄ . . க்	த . வ ஶ ங் . .	. க . ர ம் . (ஶிவ)

/4	O	O
சரணம்		
பா ; பா பா ; பா பா ம பா	; பா தப மா பா	த ப ம க ரி ஸ ரி ம
நா த$_3$ பி$_2$ ந்து$_3$ க . லா	ரூ. . . . ப	ம . னி . ஶ ம் . .
ரி ப ம க ரீ ஸ ரி ஸா ; பா மா	பா தா த ரிஸ்ா	ஸ்நி தா தா பா
ந . டே . . ஶ்வ. ர ம் ப$_4$ா .	னு கோ . . டி	ஸ . த்$_3$ரு : ஶ ம்
மத்யம காலஸாஹித்யம்		
தா ப ப ம ப தஸ் த ரிஸ்ா ரிஸ் ரி ரி	ம் க் ரீ ரீ ஸ்ா த	ப ம ரீ ம ப த ரி.
நந் தி$_3$ து ர க$_3$ா ரோ . ஹி த ம் கு$_3$ ரு கு$_3$ஹ	ம ஹிதம்-சி த$_3$ ம் ப$_3$	ர - பு ரீ வி ல ஸி தம்
ஸ்வரம்		
ஸ்ா , ஸ் நி த த ப - த ப ம க - ரி ஸ ரி ரி	ஸா ரி - த ஸ ரி ப த	ஸ ரி ம க ரி ம ப த
ஸ்ா , - ஸ்ா ரி - த ஸ் ரி ப் ம் க் ரி ஸ் ரீ	தஸ் ரி - பத ஸ்-மப	த - ரி ம - ஸரி ம ப த (ஶ்ரீவ)

A RARE KRITI IN DVIJAVANTI FROM GOPALAKRISHNA BHARATI'S NANDAN CHARITRAM

Edited by

Sangita Bhushana S. Ramanathan

மேளம் 28]　　§ த்விஜாவந்தி—ஆதி

பல்லவி

; ரீ ரீ ரீ ; ரீ ரீ கா | மா ; பா மா | கா கா க மா க ||
சே தி சொல் ல வ ங் தோம் நங் த ஞ ர்

ரீ-கா* ரீ ஸா ; ஸா ஸ நி த நி | ஸா ; ; ; | ; நீ தா பா ||
சே தி சொ ல் ல வ ங் தோம் ந ங் த ஞ ர்

அநுபல்லவி

; நீ தா பா பா பா மா பா | தா ஸ்ா ஸ்ா ஸ்ா | பா ஸ்ா ஸ்ா ஸ்ா ||
சா தி மு றை மை தெ ரி யா த வ ன் ந ம க் கு த

நீ ஸ்ா நீ தா பா மா கா ம ரி | ரீ ரீ க* ம கா* | ரீ - ரீ கா ஸா ||
வா தவன் என்ரெு ரு மாத மா ய் த் தெ ரி ங் து

(சேதி சொல்ல)

சரணம்

; ரி ரி , ரி ரீ ரீ ரீ ரீ ரீ | ரீ கா மா ; | பா மா கா ம ரி ||
உ தட் டை அ சைத்து மு ணு மு ணு ப் பா ன் அ வ ன்

கா* மா கா* ரீ ஸா ; நீ தா | தா நீ ஸ ரீ ஸ | ; ; ஸா ஸா ||
ஊண் உ றக் க த் தையும் து ற ப்பா ன் நாங்கள்

; ஸ நி , த பா ; பா த ப மா | ; ம ப , த ஸ்ா | ; ; ; ஸ்ா ||
அ தட் டிப்பே சி ஞ ல் அடிப்பான் பொ ன்

நீ ஸ்ா நீ தா பா மா கா மரி | ரீ ரீ க* மகா* | ரீ-ரீ , கா ஸ ||
ன ம் ப ல வா ணனைப் ப டி ப் பா ன் ஐ யே

(சேதி சொல்ல)

§ இந்த அரிய உருப்படி ஸ்ரீவாலாடி கிருஷ்ணையர் அவர்களிடம் பாடம் செய்தது.

[கோபாலகிருஷ்ணபாரதியாரின் நந்தனர் சரித்திரக் கீர்த்தனை]

முழுப்பாடல்

பல்லவி

சேதி சொல்ல வந்தோம் நந்தனர்

சேதி சொல்ல வந்தோம்

அனுபல்லவி

சாதி முறைமை தெரியாதவன் நமக்குத -

வாதவன் என்றொரு மாதமாய்த் தெரிந்து (சேதி)

சரணங்கள்

1. ஏரைப் பிடித்துச்சற்றே உழுவான் — மன -
தேங்கித் தள்ளாடியே விழுவான் — எங்கள்
சேரியைப் பார்த்தே அழுவான் — சிவ
சிதம்பரம் என்றே தொழுவான் — ஐயே (சேதி)

2. நாத்து முடியைக்கையில் எடுப்பான் — அதை
நடத்தெரியாமலே விழிப்பான் — இதைப்
பார்த்திடும் பேர்களைப் பழிப்பான் — அடே
பாவி என்றெங்களை அடிப்பான் — ஐயே (சேதி)

3. உதட்டை அசைத்து முணு முணுப்பான் — அவன்
ஊண் உறக்கத்தையும் துறப்பான் — நாங்கள்
அதட்டிப் பேசினல் அடிப்பான் — பொன்
அம்பல வாணனைப் படிப்பான் — ஐயே (சேதி)

AN UNPUBLISHED KRITI IN THE RARE RAGA SANKARI

By Kakinada Krishna Iyer

Edited by

Sangita Bhushana S. Ramanathan

Note : I learnt this piece from Sri Valadi Krishna Iyer. The composer of this song was a disciple of Patnam Subrahmania Iyer. In his later years, he lived in Triplicane, Madras, practising medicine.

Sri Valadi Krishna Iyer told me that the composer had composed songs in all the 72 melakartas. I have with me the script of a piece in Natakapriya.

The Raga Sankari, a four-tone raga, was probably coined and named by the composer himself. In Navarasa Kannada and Vivardhani, Tyagaraja has used four notes only in the ascent, but the descent is hexatonic or heptatonic.

காகிநாடா கிருஷ்ணையர் (ஸ்ரீ பட்டணம் சுப்பிரமணிய ஐயர் அவர்களுடைய சீடர்) இயற்றிய கிருதி

ராகம் சங்கரி—தாளம் ஆதி — சங்கராபரண ஜன்யம்

ஆ : ஸ க ப நி ஸ் — அ : ஸ் நி ப க ஸ

பல்லவி

1.	; ; ;	-	பா நீ ஸா ; கா	|	பா நீ ; கா	|	பா கா ; ஸா ||
			நன்னு ப்ரோ சு		ட நீ க		னு மா ன
2.	நீ ; ;	-	ப நி ப நி ஸா க ப	|	க ப நீ ; ஸ் நி	|	பா கா ; ஸா ||
	மா		ந ன் னு ப் ரோ சு		ட நீ க		னு மா ன
3.	நீ ; ;		ப நி ப நி ஸநி ஸ க க ப	|	க ப ப க ப நி ஸ் க்	|	ஸ் நி ப க ப க க ஸ ||
	மா	-	ந ன் னு ப்ரோ சு		ட நீ க		னு மா ன
4.	ஸ நி ஸ க ஸ நி	-	ஸ நி பா ப நி ஸா நீ	|	ஸா, ஸா, கா	|	பா நீ ; ஸ் நி ||
	மா	-	நா பை		நெ ர ம		ன ஸா
5.	ப க - ப க ஸ நி	-	ஸ நி பா ப நி ஸ க கா	|	ஸ க ப க பா - ப நி	\	ஸ்ா க்ா ; ஸ் நி ||
	ர		நா பை		நெ ர ம		ன ஸா
6.	ப க - ப க ஸ நி	-	(நன்னு)				
	ர						

அனுபல்லவி

1. ; ; ; | பா நீ ஸ்ா ; ஸ்நி | பா கா ; கா | பா நீ பா நீ ||
கன்ன வா ர | ல ஞ ச்ர | யிஞ் ச

2. ஸ்ா, ஸ்ா, - | ப நி ஸ்ா க்ா ; ஸ் நி | | ||
லே க | க ன் ன வா ர | ,, | ,,

3. ,, - | ஸ க ஸ நி ப நி ஸ நி ப நி | ப க ப க ஸ நி ஸ க | க ப ப நி ஸா நீ ||
| க ன் ன வா ர | ல ஞ ச்ர | யிஞ் ச

4. ஸ க கா பா - | க ப கா ஸ க ஸா நீ | ப நி ஸா கா - ஸ க | ஸா நி ஸ நீ பா ||
லே க - | க டு பா த | ஜே ஸி கா | சி

க ப கா ஸ நி
யுன் ன (நன்னு)

சரணம்

; ; ; | பா கா ஸ க பா கா | ஸ கா ஸா , ஸ நி | ப நி ஸ க பா கா ||
| மு னு மு னி | ரா ஜ | னி க ப ய

பா, பா, - | க ப கா ஸ க ஸா நீ | பா, பா, ப நி | ஸா கா பா நீ ||
மிச் சி - | வ ன ரு ஹா | க்ஷி கி ப்ரா | ண மொ ஸ

பா ; ; † கன தானவாதுலனணக ஜேஸி
கி குண மொஸகி ஸ்ரீ பாலக்ருஷ்ணுடைன (நன்னு)
† அனுபல்லவி போல் பாடுக

பல்லவி

நன்னுப்$_3$ரோசுட நீ கனுமானமா

நாபை நெர மனஸார (நன்னு)

அனுபல்லவி

கன்ன வாரலனுச்ரயிஞ்ச லேக

கடு$_3$ பா$_3$த$_4$ ஜேஸி கா$_3$சி யுன்ன (நன்னு)

சரணம்

முனு முனி ராஜ−னி கப$_4$ய மிச்சி

வனருஹாக்ஷிகி ப்ராண மொஸகி$_3$

க$_4$ன தா$_3$ன வாது$_3$லனணக$_3$ ஜேஸி

கு$_3$ண மொஸகி$_3$ ஸ்ரீ பா$_3$லக்ருஷ்ணுடை$_3$ன (நன்னு)

SOME VACANAS OF SIVA-SARANAS

Edited by

Asthana Vidvan N. Chennakeshaviah, Mysore

ராக3ம் :—ஹம்ஸாநந்தி3 **1** **தாளம் :—ஆதி3**

சுத்3த4 ஸாஹித்யம்

என்ன காயவ த3ண்டி3 கெ3ய மாட3ய்ய-என்ன ஶிரவ ஸோரெய மாட3ய்ய

என்ன நரவ தந்திய மாட3ய்ய-என்ன பெரள கட்3டி3ய மாட3ய்ய-

மூவத்தெரடு3 ராக3வ ஹாட3ய்ய-என்ன உரத3லொத்தி நின்ன ஜய

கா3னவ பா3ரிஸு-கூட3ல ஸங்க3ம தே3வ ||

Oh, Koodalasangameswara ! Make my body the staff,

Fix on it the gourd of my head,

Make the nerves of my body the strings,

With my fingers as sticks play the thirty-two

Ragas vibrating in my heart, the song of your victory.

ஆரோஹணம் :—ஸ ரி$_1$ க$_3$ ம$_2$ த$_2$ நி$_2$ ஸ்

ராகம் :—ஹம்ஸாநந்தி. தாளம் :—ஆதி.

அவரோஹணம் :—ஸ் நி த ம க ரி ஸ

I	O	O
‖ *ஸ்ா ஸ் நி ஸ் ரி ஸ் நி த தா	, க நீ த மா	க ரீ ஸா, ஸா ‖
என்ன கா . . ய வ	தன்டி கெய	மா ட ய்ய
‖ , ஸா நி ஸ ரி க ரி கா	, க மா த நீ	ஸ்ாநி க் ரீ ஸ்ா ‖
என்ன மி ர வ	ஸோ ரெ ய	மா ட ய்ய
‖ , தமத ஸ் ஸ் ஸ்ா	, ஸ் க்ா ரீ ஸ்ா	ஸ் நீ த மா தா ‖
என்ன ந ர வ	தந் திய	மா ட ய்ய
‖ , ஸ்ரிக்ரி ஸ்ா ரிரி ஸ்நி தமதா	, த நீ த மா	கா, ரீ, ஸா ‖
என் ன பெ ர ள	க ட் டி ய	மா ட ய்ய
‖ , ஸ நீ ஸ ரீ கா கா, க கா	, க மத நி ஸ்ா	ஸ் நி க் ரி ஸ்ா ‖
மூவத் தெர டு ரா க வ	ஹ ா	ட ய் ய
‖ , நி தா நி ரீ க்ா க் ா க்	, க் ரீ க் ம்ா	க் ரி ஸ் ஸ் ‖
என்ன உ ர த லோத் தி	நின்ன ஜய	கா ன வ
‖ , ரி க்ா ரி ஸ்ா ஸ் நி தா ம த	, ஸ் நீ த மா	க் ம த நி ஸ்ா ‖
பா ரி ஸ— கூ . . டல	ஸங்க ம	தே . . வ

ராகம் : ஆபே$_4$ரி **2** தாளம். ஆதி.

சுத்$_3$த$_4$ ஸாஹித்யம்

வசனத$_3$ல்லி | நாமாம்ருத | தும்பி$_3$

நயனத$_3$ல்லி | நிம்ம | மூருதி | தும்பி$_3$

மனத$_3$ல்லி | நிம்ம | நெனஹு | தும்பி$_3$

கிவியல்லி | நிம்ம | கீருதி | தும்பி$_3$

கூட$_3$ல ஸங்க$_3$ம தே$_3$வ | நிம்ம

சரண கமல தே$_3$ாள க$_3$ானு | தும்பி$_3$

Oh Koodalasangameswara ! Let every word of mine be full of the nectar of your name.

Let your divine form be fixed in my eyes.

Let your remembrances reside in my heart always.

Let my ears hear the echo of your greatness and glory.

I am like a bee taking abode in the lotus of your feet.

ஆரோஹணம் :—ஸ க$_2$ ம$_1$ ப நி$_2$ ஸ்

ராகம் :—ஆபே$_4$ரி

தாளம் :—ஆதி.

அவரோஹணம் :—ஸ் நி$_2$ த$_2$ ப ம$_1$ க$_2$ ரி$_2$ ஸ

	I			O	O
‖*	ப பா ப	பா ப	ம பா ம |	கா ஸ கா ம பம |	க ரி ரீ ஸா ‖
	வ ச ன	தல்லி	நா	மா ம் ரு த	து ம் பி
‖ ,	நி நீ நீ	ஸா ஸ	ம கா க |	ஸ கா ம பா |	நி த தா பா ‖
	ந ய ன	தல் லி	நி ம் ம	மூ ரு தி	து ம் பி
‖ ,	ம மா	மா, மா	ம பா கா, |	க மா ப நீ |	நி ஸ்ா நி நீ ‖
	ம ன	த ல் லி	நி ம் ம	நென ஹ	து ம் பி
‖ ,	ப நீ ஸ்ா, ஸ்ா	ரி ஸ்ா நீ,	|	பநீ ஸ் க்ா |	க்ரி ரீ ஸ்ா ‖
	கி வி ய ல் லி	நி ம் ம		கீ ரு தி	து ம் பி
‖ ,	க்ா, க்க்ா	ம் க் க்ா	ரி ஸ் |	ஸ் ரி ஸ் நீ |	த ப பா ‖
	கூ ட ல	ஸ ங்	க ம	தே வ	நி ம் ம
‖ ,	ஸ் ஸ்ா ஸ் ஸ்ா	ஸ் நி நீ	தப |	மபஸ்நிநீ தப |	ம க ரி ஸ,
	ச ர	ண கூ	ம ல தோள	கா நு	து ம்

நி ஸ ‖ க ம

பி

ராகம் :—கௌ$_{2}$ளட$_{3}$ மல்ஹார் 3 தாளம் :—அதி$_{3}$

சுத்$_{3}$த$_{4}$ ஸாஹித்யம்.

நீரிகெ$_{3}$ | நைதி$_{3}$லெ | ஶ்ருங்க$_{3}$ார - ஜலதி$_{4}$கெ$_{3}$ தெரெயே | ஶ்ருங்$_{3}$கார

நாரிகெ$_{3}$ | கு$_{3}$ணவே | ஶ்ருங்க$_{3}$ார - க$_{3}$க$_{3}$னகெ | சந்த்$_{3}$ரமனே | ஶ்ருங்க$_{3}$ார

நம்ம | கூட$_{3}$ல ஸங்க$_{3}$மன | ஶரணர - நோஸலிகெ$_{3}$ | விபூ$_{4}$தியே | ஶ்ருங்க$_{3}$ார

The Lily is an ornament to water,

Chastity (Virtue) is an ornament to woman,

The Moon is an ornament to the Sky,

And "Vibhooti" (Sacred Ashes) is an ornament to the fore-head of the devotees of Koodalasangameswara.

ஆரோஹணம் :—ஸ ரி$_2$ ம$_1$ ப த$_2$ ஸ்

ராகம் :—கௌ$_3$ளட$_3$ மல்ஹார் தாளம் :—ஆதி$_3$

அவரோஹணம் :—ஸ் நி$_3$ த ம க$_3$ ரி ஸ

I	O	O

|| *ஸ்ா ஸ் ஸ் ஸ்ா ஸ் ஸ் | , நி ஸ்ா நிதா | ஸ்ா ,, ||
நீ ரி கெ நை தி லெ ஶ்ருங் கா ர

|| , ரி க்ா ரி ஸ்ா ஸ் நி தா தா | த ம க ரி | ஸா ,, ||
ஜ ல தி கெ தெ ரெ யே ஶ்ருங் கா ர

|| , மா, ம மா ம ம மா | ப ா பா | மப தா , ||
நா ரி கெ கு ணவே ஶ்ருங் கா ர

|| , ப தா ஸ் ஸ்ா ரி ம் க்ரி | ஸ் ா ஸ் நி தா | ஸ்ா ,, ||
க க ன கெ சந்த்ர ம னெ ஶ் ரு ங் கா ர

|| , ஸ் ரி ம் ம் ம் க் க்ா ரி ஸ் | , ரி க்ா ரிஸ்ா | ஸ்ரிஸ்நி தத ||
ந ம் ம கூ ட ல ஸ ங்க மன ஶ ர ணர

|| , ரி க்ா ரி ஸ்ா ஸ் நி தா த ம மா | ம ப த ம க ரி | ஸா , , ||
நோஸ லி கெ வி . பூ தி யே ஶ் ரு ங் கா ர .

4

சுத்$_3$த$_4$ ஸாஹித்யம்

ராகம் :—பெ$_3$ஹாக்$_3$ தாளம் :—க$_2$ண்ட$_3$சா$_2$பு

களபே$_3$ட$_3$ । கொல பே$_3$ட$_3$ । ஹுஸிய । நுடி$_3$யலு பே$_3$ட$_3$

முனிய பே$_3$ட$_3$ன் யரிகெ$_3$ । அஸஹ்ய । பட$_3$ பே$_3$ட$_3$ ।

தன்ன । ப$_3$ண்ணிஸ பே$_3$ட$_3$ । இதர । ஹளியலு பே$_3$ட$_3$ ।

இதெ$_3$ । அந்தரங்க$_3$ । ஶுத்$_3$தி$_4$ । இதே$_3$ । ப$_3$ஹிரங்க$_3$ ஶுத்$_3$தி$_4$

இதெ$_3$ । நம்ம । கூட$_3$ல ஸங்க$_3$ம தே$_3$வர । நொலிஸுவ । பரி ।

Do not steal ; do not kill ;

Speak not falsehood ;

Do not praise yourself ;

Do not blame others ;

This is purity, inward as well as outward ;

This is the way to please Koodalasangameswara.

ஆரோஹணம் :—ஸ க₃ ம₁ ப நி₃ ஸ்

ராகம் :—பெ₂ஹாக்₃ தாளம் :—க₃ண்ட₃ சா₂பு

அவரோஹணம் :—ஸ் நி₃ த₂ ப ம₁ க₃ ப ம₁ க₃ ரி₂ ஸ

‖ * ஸ ஸ | கா ம ‖ ப ம | பா ப ‖ , ம க | மா ப நி ‖ த ப | க ம க ‖

க ள பேட கொல பேட ஹ⁻ஸி ய நுடி யலு பேட

‖ , க ம | தப மக ‖ கரிமக | ரிஸ நீஸா ‖ நி ஸ | க மப ‖ பமமா | கா , ‖

மு னி ய பே டன் ய ரி கெ அஸஹ் ய பட பே ட

‖ , ம க | மா பா ‖ ப நி | த ப ம ப ‖ , மக | மா ப நி ‖ ஸ்நி க்ரி | ஸ்நிநீஸா ‖

தன் ன பண் ணிஸ பே ட இத ர ஹளி ய லு பே ட

‖ , நி ஸ் | ஸ் நி க் ரி ஸ்ா ரி ஸ் | நி த ப ‖ , கக | ம ப நி ‖ நி த நி | ஸ்ா , ‖

இதெ அந் த ரங்க ஶ⁻த்₃ தி₄ இதெ ப ஹி ரங் க ஶ⁻த்₃ தி₄

‖ , ஸ் நி | க்ா க் ‖ க் ா | க் ம் க்ா ‖ , ம் | ப் ப் ம் ‖ ரி ஸ் ஸ்ா | நி த பா ‖

இதெ நம் ம கூ ட ல ஸங் க ம தே வ ர

‖ , நிஸ் | க்ா ரிஸ்ஸ்ா ‖ நிஸ்ரிஸ் | நித பா ‖ , கம | பஸ்நித பத ‖ பம கம | கரி ஸா ‖

நொ லி ஸ⁻ வ ப ரி

ராகம் :—ஸ்ரீ ரஞ்சனி **5** தாளம் :—ரூபகம்

சுத்த ஸாஹித்யம்

தந்தெ₃ நீனு - தாயி நீனு—ப₃ந்து₄ - நீனு - ப₃னக₃ நீனு |

எனகெ₃ - நீனல்லதெ₃ - மத்தாரு - இல்லவைய்ய |

கூட₃ல ஸங்கம தே₃வ - ஹாலலத்₃து₃ - நீரலத்₃து₃ ||

You and none-else is my father, mother or relation ;

My prosperity and adversity are in your hands,

Koodalasangameswara.

ஆரோஹணம் :—ஸ ரி$_2$ க$_2$ ம$_1$ த$_2$ நி$_2$ ஸ்

ராகம் :—ஸ்ரீரஞ்ஜனி தாளம் :—ரூபகம்

அவரோஹணம் :—ஸ் நி$_2$ த$_2$ ம$_1$ ரி$_2$ க$_2$ ரி$_2$ ஸ

O	I	O	I
ஸ் ா	ஸ் நி நித த ம	ம ரி	க க ரி ரி ஸ
தங்	தெ நீ னு	தா	யி நீ னு
ஸ ரி ரி ஸ	ஸா நி த நி	ஸ ரி	க மா ம
ப ங்	து நீ னு	ப ள	க நீ னு
ம க	ம தா,	த ா	நி நி த தா
எ ன	கெ நீ	ன ல்	ல தெ
த நி ஸ்	ரி க்ரி ரி ஸ்	நி ஸ் நி த	ம க ரி க ம த
ம த்	தா ரு	இ ல்	ல வைய் ய
நி த	நி ஸ்ா,	ரி ரி	ரி க் க்ரி ரீ
கூ ட	ல ஸங்	க ம	தே வ
ரி க் ம்ா	ம்ரி க்ரி ரி ஸ்	ஸ் ரி ரி ஸ்	நி த ம த நி
ஹா	ல லத் து	நீ	ர ல த் து

ராக$_{3}$ம் :—வஸந்தா **6** தாளம் :—மிஸ்ர சா$_{2}$பு

சுத்$_{3}$த$_{4}$ ஸாஹித்யம்

ஆயுஷ்ய - தீரித$_{3}$ல்லதெ$_{3}$ - மரணவில்ல

ப$_{4}$ாக்$_{3}$ய - தீரித$_{3}$ல்லதெ$_{3}$ - தாரித்$_{3}$ர்யவில்ல ।

அஞ்ஜலேகோ லோகதி$_{3}$ கர்விதரெடெ$_{3}$கெ$_{3}$

கூட$_{3}$ல ஸங்கமதே$_{3}$வ நிம்மாளாகி$_{3}$ ॥

There is no death until life ends ;

There is no poverty until wealth is spent out ;

Oh Koodalasangameswara, why should I be afraid

of the haughty and the vain as long as I am

your servant ?

ஆரோஹணம் :—ஸ ம$_1$ க$_3$ ம$_1$ த$_2$ நி$_3$ ஸ

ராகம் :—வஸந்தா | தாளம் :—மிஸ்ர சா$_2$பு

அவரோஹணம் :—ஸ நி$_3$ த$_2$ ம$_1$ க$_3$ ரி$_1$ ஸ

‖ ஸா , |	ஸா ஸா ‖	மா , |	மா மா ‖
ஆ	யுஷ் ய	தீ	ரி தல்
‖ ம மா |	ம ம மா ‖	த மா |	கா , , ‖
ல தெ	ம ர ண	வில்	ல
‖ ஸ மா |	க ா மா ‖	நி தா |	தா தா ‖
பா க்	ய தீ	ரி தல்	ல தெ
‖ த நீ |	ஸ்ா ஸ்ா ‖	க்ரீ |	ஸ்ா , , ‖
தா	ரி த் ர் ய	வில்	ல
‖ ஸ்ா , |	நீ ஸ்ா ‖	ம் க்ா |	ரீ ஸ்ா ‖
அஞ்	ஜ லே	கோ	லோ
‖ ஸ் ஸ்ா |	நீ தா ‖	நி தா |	நீ ஸ்ா ‖
க தி	கர் வி	த ரெ	டெ கெ
‖ ஸ் க்ா |	ரீ ஸ்ா ‖	நி தா |	நீ ஸ்ா ‖
கூ ட	ல ஸங்	க ம	தே வ
‖ ஸ் நீ |	தா மா ‖	க ரீ |	ஸா நீ ‖
நிம்	ம ா	ளா	கி

THE RAGHUNATHA MELA VINA—A CORRECTION

Sangita Bhushana S. Ramanathan

In connection with the article of the above title in the previous volume of this Journal, Vol. XXXV, 1964, pp. 143–147 the following correction may be noted :

On page 146, in lines beginning with 6th from bottom, the matter may be read as follows :

" It is preferable to have the latter, for

(1) it is the lower of the two pitches and (2) the *dvisruti* interval 16/15 may be obtained on the *Sarani*.

The difference in pitch between the *Komal Rishabhas* obtained on the *Sarani* and *Panchama* strings will be 2048 : 2025."

BOOK-REVIEWS

Melody Music of India (How to learn it). By N. M. Adyanthaya, B. Sc. (Edin.), Sangeetashram, Kadri Hill, Mangalore 4 (Mysore State). Price Rs. 10/-. Published and owned by the author. Copyright. 1965.

This book is a welcome contribution to music literature and should rank amongst some of the noteworthy books of recent times. It covers a wide field and touches almost every branch of Indian music, both Hindustani and Carnatic in their theoretical and practical aspects.

In its 292 pages, the theoretical portion comprises 8 chapters of Part I and the practical portion covers 10 sections of Part II. Part II contains 43 songs and compositions of renowned Sahitya Kartas with appropriate notations in 3 scripts, viz. Canarese, Roman and Devanagari. The book contains also interesting notes on and assessment of 200 master-musicians of the past and the present including those of Europe and of U.S.A.

In addition there are several tables of Ragas, Scales and Sruti vibrations which are helpful to students of music and to musicians alike. To the casual reader and the general public there are interesting and stimulating disquisitions on Melody and Harmony, music-healing and longevity, music and temperament, difference between Hindustani and Carnatic styles of singing etc.

The author in his preface admits his own limitations and says that what he has recorded is the quintessence of what he has learnt, read and practised during the past half a century. Early history of music however receives scanty treatment and greater emphasis is laid on the scientific side. It is obvious that the author's lack of contact with early Sanskrit literature on the subject has stood in the way of his embarking on the historic developments in the earlier ages. However, it would be but fair to consider the book chapter by chapter such as befitting a

technical treatise like this so that a fair and correct assessment of its merits may be made available to the reader.

Part I—Chapter 1. This chapter gives a bird's eye view of the entire picture of Indian music; it defines and describes Melody and Harmony and introduces the reader to some of the most misunderstood and confusing technical terms which are somewhat puzzling to music lovers, such as for example—Suddha, Komal and Tivra swaras of Hindustani music, and the corresponding names of Carnatic music and those of the Western system. Besides this, there are also comparative tables of Hindustani and Carnataka Tala nomenclature.

The comparison of the rising notes of an octave to the steps of a ladder is a useful device to enable laymen to understand Swaras and Srutis and how they are used.

The reader is introduced also to names of musical instruments and types of songs and compositions in both the systems of Indian music. There is also mention of Rabindra Sangeet of Bengal and Yakshagana of South Kanara.

Chapters 2 and 3. These chapters deal with the Physics of sound and music and the fundamental theory of harmonic vibration, wavelength or pitch-wave, shape or timber, amplitude or volume of sound and music. There is also the detailed description of the function of the ear and its reaction to musical stimuli through electric potential effects on the brain and its recording called the Alpha Rhythm and Electro-encephelography. Here is a plausible explanation of instantaneous exclamations of a sort of devotional or spiritual delight from the listeners when they hear good music.

Chapter 4. Jatis, Murchanas, Ragas and Gramas of ancient music are dealt with in this chapter. The various controversies and interpretations relating to these are glossed over and the author's own conclusions recorded briefly. His reference to the Gandhara Grama of ancient music is interesting though it may not be acceptable generally.

Regarding classification of Ragas the author is of opinion that Pandit Bhatkande's 10 That classification for Hindustani

Ragas and Venkatamakhi's 72 Melakarta classification for Carnatic Raga stand in need of revision. He suggests 12 That classification for the former instead of 10, and three groups of Ragas instead of two for the latter, the third group to include Ragas taking both Suddha madhyama and Prati madhyama. This suggestion has been made by others also in previous years and therefore deserves further thought.

Chapter 5. This chapter explains the purely mathematical theory of string music and the formation of consonance, dissonance and beats. There is also an elaborate explanation as to why music intervals are reckoned in ratios of vibrations and not in arithmetical additions. The author holds the opinion that sound and light are one and the same at the source and he speculates that some day the one might be converted into the other. His speculation apart, sound spectrum and light spectrum have so many aspects in common that this oneness seems more plausible or probable.

Chapter 6. "Time Theory" of Ragas according to which certain Ragas as associated with certain periods of the day and night is discussed here. The author observes that even modern science recognises the ebb and flow of human energies during certain periods of the day and night and even so is the relevancy in the exposition of the Ragas at stated periods of the day or night. This principle is rarely observed in South Indian concerts, but the Hindustani musicians strictly adhere to this.

Chapter 7. This chapter is very interesting and useful. It devotes itself to the subject of music-healing and longevity. The author refers to the experiments conducted and the results obtained thereon. He says that music has an effeet on heart beat, blood pressure, and breathing etc. and exercises a soothing effect. There is also a reference to the reports about the increased milk-yields of cows under the influence of music. He suggests that research may be conducted to obtain conclusive scientific or statistical data to prove that cultivation of music has a bearing on the increased expectation of life and longevity owing to the slow absorption of pent up feelings and frustrations of modern life. This is perhaps wishful thinking but it deserves consideration.

Chapter 8. This chapter deals with Rasa, Bhava, emotion, and aesthetics induced by Ragas and songs, Gamakas and sound inflexions. While describing them the author explains that their effect is subjective with reference to the impressions already existing in the minds of the singers and listeners in the conscious and subconscious levels. The author gives a list of gamakas and sound inflexions and indicates how to produce them.

Part II—Practical. This part gives very useful hints on voice culture and good voice production. The author has illustrated some patterns of Alankaras, Gamakas etc. very helpful for practice. He suggests that the time-honoured system of teaching Carnatic music with Mayamalava Gowla Raga to begin with-the system introduced nearly 400 years ago by Purandara Dasa—needs to be altered, so as to meet the present day condition in South India. He mentions that Sarali practice of music in Kalyani and Sankarabharana Ragas in addition to Mayamalava Gowla Raga would result in better and quicker understanding of the swaras and srutis. However it is difficult to decide which scale would be the best to begin music practice. Different attitudes of different learners may need different scales for commencing practice. Hence the author's suggestions are worth consideration by Music Institutions and music teachers ; time and usage alone can decide its merits or otherwise.

The author's elaborate analysis of Hindustani and Carnatic styles of singing and playing on instrument would be very interesting and useful to musicians and music lovers.

In the last section of this Part II – 'Practical' we find brief life sketches of about 200 master musicians and an assessment of their merits and achievements, including those of the Western countries and of U. S. A.

Part III. In this part the author has chosen to give 43 songs and compositions of famous Hindustani and Carnatic musicians, thirty of which are in three scripts, Canarese, Roman and Devanagari and the rest in Canarese script only, all the above with notations in their respective scripts.

The Kritis of Tyagaraja and other great composers given in the book seem as mere examples, but more well-known and popular ones would have added to the usefulness of South Indian learners. There are quite a few typographical errors which let us hope will be eliminated in the subsequent edition of the book. It could have also been usefully revised in some sections such as on South Indian Compositions (pp. 122-3) where several mistakes occur. Also exception would be taken to the statement on p. 102 on the drone and Carnatic musicians.

Finally, in Tables IV and V names of Hindustani and Carnatic Ragas are exhaustively given with their respective scales. In addition, Appendix I and Appendix II contain names of 700 Janya Ragas. The purpose of this list is not quite apparent, excepting that these names of old Ragas may be of use to musicians who in their enthusiasm to create or invent new Ragas bear in mind what Ragas existed in India in the ancient past.

In conclusion it must be said that this book of Sri Adyanthaya is a useful production and it is bound to find a place in every library of our country.

K. S. VENKATARAMAN
(*Sri Ramanasramam*)

Bhāgavatula Kūcipūḍi, pp. 25, 1952, 0-50 p. Kūcipūḍivāri Bhāmākalāpamu, pp. 80, 1964, Rs. 2-00. By V. Parvatisam, Kūcipūdi P.O., (via) Movva, Krishna Dt. (A.P.)

Nāṭyācārya Sri Vedantam Parvatisam is known for his Kūcipūḍi dances in Andhra. He is both a poet and dancer and has had good training in the Kūcipūḍi style from his brother. Of the above 2 books, *Bhāgavatula Kūcipūḍi*, deals with how *nāṭya* came to be practised by the brahmins of Kūcipūḍi and how they got the village as agrahāra. It is told that Siddhendra, the author of the Yakṣagāna, Pārijātāpaharaṇa, chanced to come to Kūcipūḍi, where he initiated the brahmin boys in the

art of dancing. It appears Tānīṣā of Golconda, appreciating their performance granted them the agrahāra. This is written in Telugu verse and is clear in style.

Kūcipūḍivvāre Bhāmākalāpamu, is the popular Yakṣagāna by Svāmi Siddhendra. The story is woven around the episode of Pārijātāpaharaṇa by Kṛṣṇa. As the text available is corrupt and incomplete, the author tried to complete the story by composing his own *daruvus* and *kandārthas*, and freely incorporates the verses and padas of Mukku Timmana, Muddu Palani and Kṣetrayya.

Bhāmā-Kalāpa exhibits the Sṛṅgāra of Kṛṣṇa and Satyabhāmā; herein the Virahotkaṇṭhitā state of the *nāyikā*, with the attendant anubhāvas is well-portrayed. The text is replete with hāsya of the sakhī contributing to its entertainment value.

The author did well in recording the traditionally current story of the Bhāmākalāpa. This is in Telugu and enables those interested, to perform the kalāpa. This is published with the help of a grant from Sāhitya Akademi of Andhra Pradesh.

M. RAMAKRISHNA SASTRI

Sri K. V. KRISHNASWAMI AIYAR

Sri K. V. Krishnaswami Aiyar became the President of the Music Academy, Madras, in 1935. The Journal of the Music Academy, Madras, started before this in 1930, had become somewhat irregular even in its 3rd Volume and after its 4th volume, it had failed to come out. I was participating in the work of the Journal and the proceedings of the Experts' Committee from the beginning. Through my research work and work in the University of Madras, I had come into intimate contact with Sri Krishnaswami Aiyar who was a great personal friend and colleague in University work of my late Professor, Mahamahopadhyaya S. Kuppuswami Sastri. My work in Natya Sastra had led me into the allied fields of music and dance and already my two papers on Sanskrit Literature on Music had been read in the Experts' Committee meetings and published in the Journal of the Music Academy, Madras. One of the things which Sri Krishnaswami Iyer did on assuming office as President of the Academy was to ask me to take up the work of the Journal. I gladly did so and from the 5th volume uptodate (vol. 36), I have been regularly bringing it out.

At the outset I had to clear arrears in its publication. The Proceedings of the Conferences of some years had to be collected. The Journal had to be given a proper format. The *Sangitasudha* in Sanskrit and the *Abhinayasarasamputa* in Tamil, taken up for serial publication in the Journal, had to be continued, completed and issued in book-form; and along with the latter, the publication work of the Academy, which was only at its beginning then, had to be built up. Although, to begin with, for some time, co-operation and appreciation in this department of the Academy's work were poor and the facilities for enabling one to carry it on were non-existent, I on one side, brought to it all my enthusiasm, background of research and contact with scholars and writers and, on the other, Sri Krishnaswami Aiyar, who realised the value of academic work and believed in the growth of the Academy's work on many fronts, placed full confidence in me and allowed me a free hand in developing the Journal and the publi-

cations. The Journal of the Music Academy, Madras, grew into the only journal of its kind in all-India, nay in all-Asia, and gained a position in the international world of music. The Central Sangeet Natak Akademi, realising its importance and standing, has been, for the past several years, completely supporting its publication.

With his standing in the educational field and influence with the authorities, Sri Krishnaswami Aiyar also placed the Teachers' College of Music, conducted by the Music Academy, on its proper foundation; its recognition by the Department of Education of the Government of Madras has enabled its students to obtain appointments as music teachers in schools.

This tribute to Sri Krishnaswami Aiyar will not be complete if his larger educational and academic interests are not mentioned. It was under his stewardship that the P. S. High School, Mylapore, grew to its present stature. He was the founder of the Madras Library Association whose planned development, he directed for a long time as its President. He was also a pioneer in the fostering of Tamil stūdies; he organised a Tamil Lovers' Conference, the first of its kind in those days, and undertook also a Bibliography of Tamil publications. Above all, in the University of Madras, he was responsible for organising the machinery and expediting the publication of the monumental Tamil Lexicon.

All the work that Sri Krishnaswami Aiyar did during the British times was accomplished through voluntary organisations and the enlisting of public support. It is a pity that in the post-Independence period, when the National Government had begun to patronise and extend financial help to all such work, a person of his dynamic energy, organising capacity, practical ideas and outlook, and wide academic and cultural interests, had fallen ill and fate had deprived us of his active participation in the educational and cultural activities. But the satisfaction is that like a true leader he had the vision to secure the continuity of a cause of work by picking up the proper persons and fostering them in the work.

V. R.

Dr. HENRY COWELL

It is with great sorrow that we record the passing away of the distinguished American composer Dr. Henry Cowell, on December 10th at his home, Shady, New York, U.S.A.

It was in 1956 December that Dr. Henry Cowell and his wife Sidney Roberston Cowell came to the Music Academy, Madras to attend the Academy's 30th Music Conference and Festival. Dr. Cowell gave an illustrated talk on the influence of Oriental music on American music and Mrs. Cowell, a specialist in Folk-lore, gave a talk on folk music (Journal of the Music Academy, Madras Vol. 28, pp. 29-32, and 43-44). The Cowells attended the whole Conference and listened to all the performances of vocal and instrumental music, and went back to the States. That was, as in turned out, one of the most significant events in the annals of the Academy as well as in the career of Dr. Cowell. As Dr. Cowell wrote year after year in his message to the Academy, his experience at the Academy's 30th Conference was his life-apex in music. In her communication to the Academy of the passing away of her husband, Mrs. Cowell wrote that the festival of the Academy that they attended in 1956-57 was "the supreme musical experience" of Dr. Cowell's life, "because spiritual heights reached an expression in sound that confirmed what he had always felt the best in music might be. He came away invigorated and inspired, and more deeply indebted to you and the performers than he could ever express." The result was that under the influence of the Indian Ragas and Talas, Dr. Cowell, already a keen student of the different music cultures of the world and a composer noted for experimentation, composed the Madras Symphony, his 13th work, in which he embodied passages of Indian Ragas (Carukesi) and Talas to be played by Indian instruments. This he did "in philosophic love and respect", as he often said. The symphony was dedicated to the Madras Music Academy, and with the co-operation of the All India Radio and the U. S. I. S., Madras, and the State Department of U. S., its world premiere was performed under the Academy at the

DR. HENRY COWELL
11-3-1897—10-12-1965

Congress Grounds in Madras on 3rd March 1959 by Mr. Thomas Scherman and his Little Orchestra Company of New York. It was perhaps one of the most impressive of the musical events in Madras. Mr. Scherman was assisted by Indian artists who played on Jalatarangam and Tabla.

Speaking at the concluding session of the Academy's 30th Conference, Dr. Cowell said that above all he was struck by the Mrdanga and the rhythmic richness of Indian music and announced that he would endow a prize for a young rising Mrdangam artiste taking part in the Academy's annual festivals. Later he assigned the royalties of Madras Symphony for the award of this prize which the Acadcmy is making year after year in the name of this distinguished composer and great friend and admirer of the Academy.

Dr. Cowell's visit and work led to the growth of further contacts with American musicians and composers like Mr. Alan Hovhaness who composed more than one work embodying South Indian Ragas. In fact, through these visits of American musicians and musicologists, the Academy's Conferences have had their good influence in more than one direction ; some of them who had not met in their own country although living in the same city and within a few blocks in the same street met and made their acquaintances at the Academy's Experts' Committee meetings ! In fact the growth of interest in South Indian music which is now seen in different centres in the U.S. is an outcome largely of the efforts of the Academy at its annual Conferences where the Academy brought together musicians and musicologists from different parts of the world.

Dr. Cowell was attached to the Columbia University upto a few months before his retirement in his home where he passed away. A born musician, Cowell started on the Violin while yet he was five and at sixteen, he had already hundred compositions to his credit. For his compositions he used all sorts of instruments from all over the world: He possessed particularly a good collection of flutes from all over the world.

In 1297, he started the *New Music Quarterly*, was then active in the League of Composers and for four years, was also president

of the American Composers Alliance. In Music criticism, he worte a book *Charles Ives and His Music* (OUP., New York, 1955). In the obituary notice in the International edition of the *New York Times* of December 13th, 1965, the following quotation was made from Paul Rosenfeld's book '*Discoveries of a Music Critic*': "There is something almost saint-like in this constant hustle and bustle of musical activity in Cowell."

I must add that with no other musician abroad, had I been in closer touch and greater friendship, and it was a great pleasure and privilege to me to have met him at his own residence in New York in 1964 and spent some time with him and Mrs. Cowell and to have been taken to some musicians and music institutions in New York. A reference was made to his passing away at the *Sadas* of the Music Academy's 39th Conference on 2nd January 1966 when the year's prize in his name was given to the best young Mrdangam player of the season. On behalf of the Academy, I pray that with the blessings of the *Nada-brahmam* which he adored, his soul may rest in peace and his mission to promote the understanding and appreciation of Indian music by Western musicians may grow and lead to artistic creations marked by the healthy mutual influences of different musical cultures.

V. R.

THE STRUCTURE, REPAIR, AND ACOUSTICAL PROPERTIES OF THE CLASSICAL DRUMS OF INDIA, WITH SPECIFIC REFERENCE TO MRDANGA AND TABLA

BY

Dennis Murphy

Wesleyan University, Middletown. Conn. U. S.

Part one : Structure

Both the right and left heads of the Mrdanga are actually made up of three layers. According to some writers, the (right-hand) Tabla may be composed of four layers, although I have never seen an example of this practice. In any case, only one layer represents a complete head, the others being partially cut away to form rings more or less near the border of the head. The purpose of these rings will be discussed later.

In Mrdanga, the right head has an outer ring of cowhide, the head proper is goatskin, and the lowest (partial) head is of cowhide, as is the braided rim around the head.

The hide of an old cow must be used, as that from a younger cow contains too much fat. Also, the cow must bc butchered, rather than have died a natural death.

The tension–straps are made of buffalo-hide.

As for the left head, the two outside rings, which are of identical size, are of buffalo-hide, as is the braiding, The head proper, lying beneath the two rings, is made of goatskin. Goatskin is chosen for both full heads because it is extremely tough despite its being quite thin.

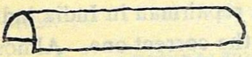
The drum-shell is shaped somewhat like a truncated cigar, being somewhat wider in the center than it is at the ends. The widest point lies closer to the left head. This shell is not made by the same person who makes the heads, but by a carpenter. Jackwood is preferred for drum-shells, but palmyra, coconut, and rosewood are also used.

The right head is prepared by laying the three skins on top of one another in the proper order, after making holes in the centers of the upper and lower skins. Later on in the process, a small slip of metal or other hard material will be inserted between the complete head and the one being cut into a ring, to protect the former during the cutting operation, which is done with a knife following a line laid down by means of a compass. Although I am unable to say so with certainty, this probably takes place

after the heads have been at least partially stretched. The heads are kept wet during cutting and stretching operations, as are the straps in the earlier tightening operations.

Initially, the sandwich of skins is tightened somewhat with four straps and dried in the sun for one day. I would imagine that this is done over a solid mockup of a drum-shell, rather than over an actual drum-shell, considering the amount of puncturing and cutting which is to follow. The 48 holes, each of which travels through all three layers of each head, and which will eventually receive the braiding, are marked out by means of calipers. At each of the marked points, a puncture is made with a nail and hammer, and the braided ring is added.

Once the braiding has been applied, the 16 tension-straps are put on. These are run under and over the rim-laces in such a way that there are three lace-holes lying between each strap at the rim, thus :



The entire procedure is so conducted that the lowest head is slightly tightened, the middle very tight, and the upper fairly tight.

In braiding the rim of the head, the strips of hide are folded once over longitudinally : They are then rubbed with castor oil. Braiding is begun from one pair of holes. It is difficult to say how many strips are used. This probably varies from one manufacturer to another, but in most of the drums I have seen, there appears to be four strips. The procedure seems to be to take the strap furthest to the left of the series and insert it downwards into the open hole immediately to the right of the last-inserted strap. The end of a given strap is then left hanging until the series has been run through and it is time to use that strap again. A separate piece, consisting of one or two strands of leather is run through loops of the main strands which are left at the top. This is done after four or five holes have been run through. From then on, this separate strip is included as a stiffening core to the braiding. As the work proceeds, the braiding is drawn up as tightly as possible.

The lower ring of one of these compound heads is present primarily to prevent damage from friction of the head against the

rim of the shell. The hole cut in the upper ring is of a size appropriate to the sruti, or pitch, of the drum.

When the head is properly assembled and fairly well stretched, the karanai, or "black spot", may be applied. In order to prepare the head for receiving the load, a bit of boiled rice, squashed into a paste, is rubbed into the area of the head which is to be covered by the load, in order to provide an adhesive ground for the paste.

The powdered black mixture to be applied is called "sādam", which is the Tamil word for rice. However, the black powder, before the rice has been added, is called "marundu". It has proven difficult to determine the composition of this material. One informant claims that it is obtained from railroad workshops, and consists of finely powdered coal and iron. T. Ranganathan informs me that it is slag from iron furnaces, containing black iron oxide, coal and various impurities. Visual inspection of this material as obtained from a drum repairman in India indicates that Mr. Ranganathan's analysis is the correct one. Almost every writer on the subject seems to have a different idea of the composition of this powder, and in fact my experiments indicate that its composition could vary widely and yet still give good results. One very important property of this powder is that it is extremely finely divided. A coarse mixture simply will not work.

The powder is mixed with mashed boiled rice in the proportion of four parts powder to one part rice, by weight, or two parts powder to one part rice by volume. These proportions are only approximate ; the exact mixture can be arrived at only by knowing how it should feel when squashed under the thumb. (It is the thumb which mashes the rice, mixes in the powder, and applies the resultant paste to the head.) The extent to which the rice is boiled is not critical, so long as there are not hard spots inside the grains. It is better to over-cook the rice than to under-cook it, and all water should be carefully drained from it before use.

The rice is said to be useless within a few hours of its cooking. No doubt this is because, like other gums, it will sour in a short time, unless a preservative, such as carbolic acid is added. Those who have printed photographs by the gum-bichromate process

will vouch for the fact that a soured gum, while retaining all its adhesiveness, will have radically different working properties from a fresh mixture.

The proper consistency of the drum-paste is slightly stiffer than the mixture used in making home-made pastels. This gives a paste which will just barely cohere.

After the karanai is applied, 16 straws are inserted, in line with the straps, between the first and second heads. This will, to a certain extent, overcome the damping effect of the superimposed ring. These straws are made of a grass similar to a common American wild grass which can be found from the east coast to the midwest. The grass is split into four segments with the finger-nail. (While this is the traditional way of splitting the grass experience proves that it is far safer to use a knife blade.) These straws will need to be replaced periodically as they become flattened with time. We have had good results with small bamboo slips.

It is sometimes said that a worn karanai must be replaced in its entirety, as repairs are not possible. This is far from the case, as Mr. Ranganathan and I have done satisfactory "spotting" on several drums. This type of repair should be begun by pressing a considerable amount of rice-paste into the depression to provide a ground for the drum paste itself. Any excess rice will work its way to the surface during application of the sādam.

The more important dimensions of Mrdanga are as follows:

Diameter of the right head: low pitch (s'ruti one or two) 6 & 3/4 inches. High pitch (śruti four or five) 6 & 1/4 inches.

Diameter of the left head: Low pitch 7 & 3/4 inches. High pitch 7 & 1/4 inches.

Circumference at largest point: Low pitch 36 & 1/2 inches. High pitch 33 inches.

Length: *Low pitch 25 inches*. High pitch 23 inches.

Size of karanai: High pitch about 3 inches diameter. Measurement for low pitch unavailable.

Older model drums are shorter and squatter, with relatively larger heads, and presumably with a lighter karanai for given pitch.

A list of the names of the various parts of Mrdanga may be found at the end of this paper.

Two other drums, similar to the Mrdanga, and equally important, are the pair known as Tabla. These are the classical drums of North India. The right hand drum of the pair is known as Tabla or Daya, and the left hand drum is called Baya. The right hand drum (Tabla proper) is much like the right hand half of Mrdanga, with these exceptions: The ring superimposed on the fūll head is cut so as to leave more of the head free to vibrate than is the case with Mrdanga. The straws used in Mrdanga are not needed because of the smaller ring on top of the head. The overall result is that Tabla has a harder and more ringing tone, richer in overtones, and has an unmistakable snap to the semi-damped strokes, such as Na and Tin, which are equivalent to Nam and Tom of Mrdanga. The Mrdanga is by comparison somewhat duller in tone than the Tabla, although fully as loud or even louder in some cases. I have been told that as a Mrdanga head is used over a period of time, the opening of the top ring will enlarge somewhat, the result being a crisper and more ringing tone, more nearly approaching that of Tabla. Even though this is not deliberately engineered, it is considered a desirable effect.

Part Two: Repair and Maintenance

T. Ranganathan has provided me with the following information on the replacement of the karanai of a Mrdanga.

(1) Remove the straws to prevent buildup of the mixture underneath the ring.

(2) Soak the old spot with water for some time, and chip it off carefully, adding more water if the material resists easy removal. (The removed mixture, in an emergency, be reground, washed in a cloth sack, and be reused).

(3) Scrape the skin clean, and wipe with a dampened and absolūtely clean cloth, being as gentle but as thorough as possible. Let dry. It will probably be noticed that

a number of skin-fibers will stand out from the surface; this is normal and need cause no concern.

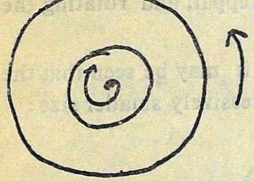
(4) Put a few grains of well-cooked rice into a piece of cloth, make it into a sack, and squeeze and rub this over the entire surface to which the spot is to be applied.

(5) Cover to keep off any oils, which will cause subsequent loosening of the karanai. It is also important, for this reason, to be sure that the hands are well washed at all times during the process, as even a slight amount of skin oil will prevent proper adhesion.

(6) Apply the paste in small quantities, gradually decreasing in size. (One drum-maker uses 30 pellets of the paste, ten of each three decreasing sizes). My experiments indicate that a little less than 1/4 teaspoon of powder is appropriate for the middle-sized pellet.

The stroke to be used in application is as follows:

The paste is applied in a ball at the center, then spread outward in a spiral action with the thumb. For a right handed person:



Rotate drum in this direction as application proceeds.

The worker must be careful to put into the mixture only as much rice as is needed to make the mixture cohere. It should be rather stiff and difficult to spread. Too much rice will result in a solid and unyielding spot which is totally useless. As the work progresses, tiny interconnected cracks will develop in an unpatterned array across the surface. It is these cracks, breaking the karanai into tiny columns as seen in cross-section, which allow a flexible karanai, which is all important.

On the contrary, too little rice will give a fluffy mixture which will refuse to adhere to the surface.

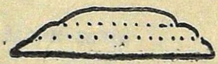
In between the numerous applications, a heavy stone of granite, agate, or similar material, with a slightly convex and

smoothed surface is used to give a slight polish to each successive layer. The object of this is not so much to produce a polish as it is to insure a level surface. Polishing may be begun immediately after the application of each coat. If the coating is thin enough, and the paste properly mixed, nothing will slough off the surface during polishing. The surface of each layer dries almost immediately, due mostly to the friction of polishing. It will however, be several hours before the karanai is dried throughout its depth.

The karanai is built in such a way that there is a gradual pile up of material toward the center, and a shading off towards the edge. The exact degree of shading off will be dealt with in part three of this paper.

For the final polishing *only*, the stone may be kept oiled with skin oil from the face. It must not be forgotten that any oil on the karanai at earlier stages will prohibit adhesion of subsequent layers. This polishing is done with fairly vigorous and rapid strokes straight across the head in all directions. This is most easily accomplished by keeping up a stroke in one direction only, allowing the stone to travel, well over the reppai, and rotating the drum very slowly as the work proceeds.

In some drums, particularly Tabla, it may be seen that the spot is built up in concentric discs of progressively smaller size:



There is no advantage from an acoustical standpoint in so doing. This is merely a refinement for appearance sake, and is quite nonfunctional. The same holds true of the blackening of the mixture through the addition of lamp-black. This does give a shiny and intensely black karanai, compared to the rather brownish one otherwise obtained, but does not affect the playing characteristics of the drum, and as it stains the fingers and the entire surroundings, it is better to avoid using it.

Ideally, the room temperature should be high, to assist in drying. The friction of polishing will also help in this. In this country (U.S.), it is advisable to work outdoors during hot weather. I have attempted to substitute a nearby light-bulb, but this creates

more problems than it solves. The best solution would probably be a drying-box with a more diffuse heating source. During the process of application, a rough estimate of the total amount to be applied can be had by playing Dhim with the left hand while the polishing proceeds, allowance being made for a considerable rise in pitch which will result when the karanai is fully dried. If during the process any material comes off, the entire job is suspect and had better be begun afresh.

A drum is set up for a very specific pitch, and even a slight retuning will cause some discrepancy between Nam and Tom. If it is desired to change the śruti of a drum for any length of time, the weight and shape of the karanai must be adjusted along with the tension. If the pitch of a drum is lowered, Tom will go progressively higher as compared to Nam. The difference will be slight and acceptable in retuning by about a whole tone in either direction, if the drum is to be used at this pitch only temporarily.

Overall tuning is done by hammering the braided rim of the head; from the top side to raise the pitch and from below to lower the pitch. The strokes which produce the first overtone, (such as Tom in Mrdanga or Tin in Tabla) are used in testing and adjusting. In Mrdanga, a heavy stone is struck against the rim of the drum, in the appropriate direction. Some times a short peg is used to localize the stroke more accurately, the peg being placed at the point of desired percussion and the stone being struck against its opposite end. The use of the peg is more necessary in lowering the pitch than in raising it, as it is easier to get at the rim from above than it is from below. The stone-stroke is made at a point on the rim in line with the radius drawn from the center of the head, through the point at which the fore-finger strikes in playing the Tom, (not at the point in line with the damping finger).

If it should prove impossible to budge the head at a given point, the desired correction can often be made by striking diametrically opposite the ordinary point. Difficulty of this sort may be encountered when the bottom layer of the head sticks somewhat to the rim of the shell.

The best possible balance of tension is important. A perfectly tuned drum is much more clear and resonant than an even

slightly mistuned one, and perfect tuning is the only way to ensure all of the strokes being in tune with one another.

It will occasionally be found necessary to make some adjustments of a different sort. If the stroke Nam produces a tone appreciably higher than the stroke Tom. a little more karanai must be applied at the very center. In actual practicc, Nam is generally left a tiny bit higher than Tom. If the karanai is already so heavy that it is unwise to add more material, the same adjustment can be effected by removing a bit of the karanai at the edge. The overall pitch of the drum will rise in this process. If, on the other hand, Chapu is too high, scrape off a bit of material at the very center of the spot.

As has been mentioned, any considerable amount of readjustment of the śruti of a given drum will greatly change the balance of the entire instrument. If, for example, the śruti is lowered, Tom will produce a higher pitch respective to Nam than it did at the original śruti. Therefore it is this overall adjustment of śruti which is most often the cause of the necessity for adding or removing portions of the karanai.

At this point I must mention the fact that the name of a stroke is not necessarily the same as the syllable which is applied to that stroke. For example, the syllable "Nam" is a syllable used for a stroke which is actually properly called Miṭṭu.

The left head of Mrdanga also possesses a central load, but this is not like the semi-permanent load of the right head, being prepared afresh each time the drum is used. This load consists of a paste made of coarse wheat flour, and is not allowed to dry while the drum is being played. In size it is a good deal smaller than the karanai, yet even a small amount of paste will cause a large amount of drop in pitch, as the water included in the paste represents a good portion of its weight. Ideally, the left head has an amount of paste applied to it sufficient to lower its pitch a full octave below the right hand stroke Tom, or at least a fourth below Tom, (thereby giving the perfect fifth of the tonality in use). In actual practice, the head is lowered only to the point at which it still gives a good tone without becoming dull.

Indian drummers in America use Cream of Wheat as their wheat flour. It is important to use thc so-called "regular" Cream of Wheat, rather than the "instant" variety, as the latter refuses to adhere to the drum head.

Experiments in Replacing the Karanai:

I have tried several times to replace the karanai, and can vouch for the fact that it is not nearly so simple an operation as it would appear to be.

The main problem seems to center around the rice-paste. In the first place, ordinary American or Japanese rice is too gummy for the purpose, :and Indian rice must be used. Also, the usual instructions to the contrary, there never seems to be enough moisture present in the cooked rice, and results seem to be somewhat better if a tiny amount of water is added.

On only one occasion have I been able to produce the required minute :fissures in the karanai. In the other cases, either the fiinished surface presented no cracks at all, or very widely spaced cracks. In either event, the spot was stiff, and therefore useless. The best result was obtained with the traditional material as obtained from India. I have also tried plain *black* iron oxide, charcoal, and burnt siena. This last mixture was the best of all the experimental ones, and did in fact produce the desired crack-pattern, but there seems to be no way to make it adhere properly. It is also extremely messy to work with, leaving red stains on all surroundings. Part of the problem may be due to the coarseness of the iron oxide which I used. This substance is obtained from potters' supply houses in the form of a heavy black powder with a crystalline appearance. In my experiments, it was recrushed with a hammer and metal plate, rubbing it out as much as possible, yet the particles were still much larger than the traditional material. As it is said that the powder must be as finely ground as possible, this was no doubt the source of much of the trouble.

Various writers on the subject disagree as to the composition of the powder, and in fact there may be more than one satisfactory type. There is no doubt, however, that black iron oxide is the major component, (not "iron filings" as so many have stated; it

would be impossible to get iron filings fine enough for the purpose without heavy machinery and coarse iron filings would abrade the fingers, and refuse in any case to cohere with the rice.)

Tension-Straps:

Over a period of time, the straps of the drum become somewhat stretched, and it is no longer possible to keep the drum up to the desired pitch. Tabla has integral tuning block, which help to take up the slack. In Tabla, the problem is minimized through the fact that the tension is always let down when the drum is not in use. In the case of Mrdanga, 1/2 inch or 3/4 inch doweling can be put under the straps to alleviate the problem temporarily, but it will eventually be necessary to readjust the straps themselves.

For this purpose, find the two ends of the strap, which is actually one continuous piece. Wet all the places where this strap passes around the head-rims. Then, using a pair of hooks if possible, pull the first segment of strap (below the end-knot) firmly outward from the body of the drum, bracing the drum with the bare feet. Take up the slack at the next segment of the strap, and so proceed around the drum to the starting point, adding water as before when needed. Incidentally, this is the only case of which I know in which the feet should be allowed to touch the drum, as ordinarily this would be an act of disrespect, or at least an unintentional impoliteness. Indians, like most people, treat their instruments with much respect, almost as if they were living individuals, not as mere useful tools as we tend to do in this country.

The procedure for tightening the straps of either drum of a pair of tabla is essentially the same.

Should it be necessary, for reasons of low humidity, to loosen the straps, it will usually be found that a certain amount of strap-material has been left as a tag end on the strip. Usually, except in extreme cases, adjustment of the Baya, or left hand Tabla, can be effected with small dowels or lengths of pencil under the straps, inserting, moving or removing them as necessary. In using tuning-dowels in Mrdanga, note that, unlike the case with Tabla, the dowels cause a rise in pitch when pushed *toward* the head.

Part Three: *Acoustical Properties of Indian Drums*

The following information consists of extracts from various articles in scientific journals together with information from Professor Robert E. Brown and Mr. T. Ranganathan of Wesleyan University, as well as some of my own observation of results obtained in experiments I have conducted on Mrdanga.

The most complete and readily understandable article dealing with the acoustical properties of tuned drums in C. V. Raman's *The Indian Drums.* Little knowledge of acoustics, and none of mathematics, is required to derive a good idea of the functioning of a so-called "harmonic drum" as described here.

The primary purpose of the karanai, which is the major difference between a harmonic drum and an ordinary one, is to simplify the pattern of vibration of the drum head, causing it to vibrate in such a way that the various tones which can be isolated are of more definite pitch than in a uniform drumhead. A perfect karanai causes the drum head to vibrate in modes closely following the "harmonic series."

It is well known to musicians that a stretched string of uniform diameter is capable of going through several types, or modes, of vibration, thus producing different pitches depending on which of the modes is set up at a given moment in the string. For example, if such a string is set in vibration in such a way that it has a node, or stationary point, at both ends, it will vibrate at its slowest possible rate as determined by its length, tension, and mass, and will give out the lowest pitch of which it is capable. If, however, it is set into vibration while lightly touched at its exact centre, a node or point of non-motion, will be set up at its center, so that the string vibrates in two equal segments. If this string, vibrating in this way, is visualized as moving alternately upward and downward relative to the observer, it will be seen that while one of the two segments is travelling upward, the other is traveling downward, rotating about the node at the centre. Each segment vibrates at double the rate of the same string without a central node, and thus each segment gives out a pitch exactly one octave above the open string.

This process may be continued, dividing the string symmetrically into three, four, five, etc. segments, which are separated by nodal points. Each of these forms of vibration is called a mode.

A uniformly stretched membrane, such as a metal plate or a drum head, if anchored firmly at its outer edge, may be considered as an essentially two dimensional analog of the essentially one-dimensional string described above. Like this string, proper manipulation will cause such a membrane to vibrate in various modes. These will not, in the case of a membrane of uniform thickness, follow the model organization of a string, but through proper application of a central load, like the karanai, such one-dimensional modes can be very closely approximated. It is this effect which will now be our main point of discussion. A secondary effect of the karanai, is to lower the frequency of vibration of the head. An unloaded Mrdanga or Tabla head gives a basic pitch so high as to be quite useless for musical purposes. This can most easily be seen by comparing a Tympanum with a Baya. Both may produce identical low tones, yet the largest Baya has a head not much more than 12 inches in diameter. The main difference between these two drums is one of displacement, and hence of tonal volume.

In a harmonic drum, such as Tabla or Mrdanga, the first few partials (modes of vibration) of the head may be demonstrated to bear simple harmonic ratios with one another, through an experiment described by Raman. This is a simple visual demonstration often used in instruction in physics classes, and is familiar to every student of physics.

Raman's article begins with a brief description of the Mrdanga and Tabla, mentioning that there are always 16 strap-connections on both heads, and that he has never seen any exception to this rule.

(The right hand head) " is then loaded symmetrically with a firmly adherent composition which is said to consist of finally (sic.) divided iron oxide mixed with charcoal, starch, and gum." Raman then describes the application and polishing of each layer of the mixture. " In some cases, it is found that the thickness is stepped down by three, five, or seven stages toward the margin. Watching the process of putting it on, it is found that the thick-

ness and distribution are determined by testing the tone of the drum continuously at the work proceeds."

The loading of Baya, somewhat different in its effect, is not discussed by Raman in this article. This will be dealt with later in this paper.

Regarding the Tabla, Raman states that, as in Mrdanga, there are 16 tension-points. Very recently, hooked rods over the rim with screws at the bottom, have been substituted for the straps. There is a wide variation in constructional details of all these drums, pnrticularly in the width of the marginal ring left on top.

Raman then gives the following description of the acoustical characteristics of Indian drums: The sustained tone of this type of drum is due to the loading and to the heavy shell of the drum. (A light frame-drum, such as a tambourine or an Eskimo drum, does not have a sustained tone as the vibration of the head is quickly used up in driving the frame also.) The load greatly increases the total mass of the head, which in turn increases its energy of vibration. Possibly the air enclosed in the drum-shell may help to sustain the tone.

The superposed marginal ring has two effects: on the duration of the tone, and the relative strength of the partials. This ring is a sort of damper. A wide ring gives a short duration and muffled tone, a narrow one a longer duration and a brighter tone. The inference is that the ring primarily acts to suppress the higher partials, which are located near the edge of the head, and are of relatively small amplitude. The contact of the ring with the head is imperfect, and therefore should not be considered as a load like the karanai. It has, in other words, little or no effect upon the pitch. I assume that the straws in Mrdanga are present in order to help overcome the effect of the large damping ring, which is so wide as to deaden the tone of the drum drastically when the straws are not present.

Raman then goes on to describe "the five tones of the drum," that is, those tones which he was able to produce in his experiments. Tone one is called the "open tone". This mode of vibration is analogous to the mode of vibration of an open string. The only node present is that at the rim of the head, and maximum

amplitude is thus at the center of the head. This is the tone produced by the stroke known as "Dhim" in Mrdanga and "Di" in Tabla. Tone two has one nodal diameter. That is, there is a stationary line extending from one side of the head to the other in line with the damping finger. This tone is produced by Nam Tom, Arai-chapu, etc., in Mrdanga and Tin, Na, etc., in Tabla; these strokes consisting of the placement of a finger upon the edge the karanai, striking at a point 45° from the damping finger. This is analogus to the production of the first harmonic in a string, where the damping finger lies at the exact midpoint of the string. This partial, and the subsequent partials, can be visualized by means of the scattering of any granular material such as sand, salt, or even chalk dust upon the head immediately after making the stroke. (See charts-1 and 2)

Tone three has either two nodal diameters or a single nodal circle. If it is the result of two nodal diameters, these may be parallel, hyperbolic, or in the form of a cross, depending upon where the damping fingers are placed. Patterns with nodal lines may be produced by damping at almost any two spots on the edge of the karanai. The mode consisting of one nodal circle is produced by damping at only one point, about 1/4 of the distance from the center to the rim.

To produce the fourth partial, touch the rim of the karanai at three points and strike the head at a point 90° from the central point. This will produce a pattern of three nodal diameters. There is another mode which will produce the same pitch. This consists of one nodal diameter and one nodal circle. To produce this mode, touch the karanai at two peints 90° apart, one at the edge of the karanai and the other at a point slightly less than 1/3 of the distance from the center to the edge of the head.

The fifth partial may take three forms: Four nodal diameters, two nodal diameters plus one nodal circle, or two nodal circles. This tone can be produced only on very large and well-made instruments. At best, its duration is small and it is difficult to obtain a sand-pattern.

My own experiments with a high-pitched Tabla (approximate pitch of Na or Tim = a440) gave partials one through four.

CHART I

Nodal Patterns af a Uniform Membrane from Raman

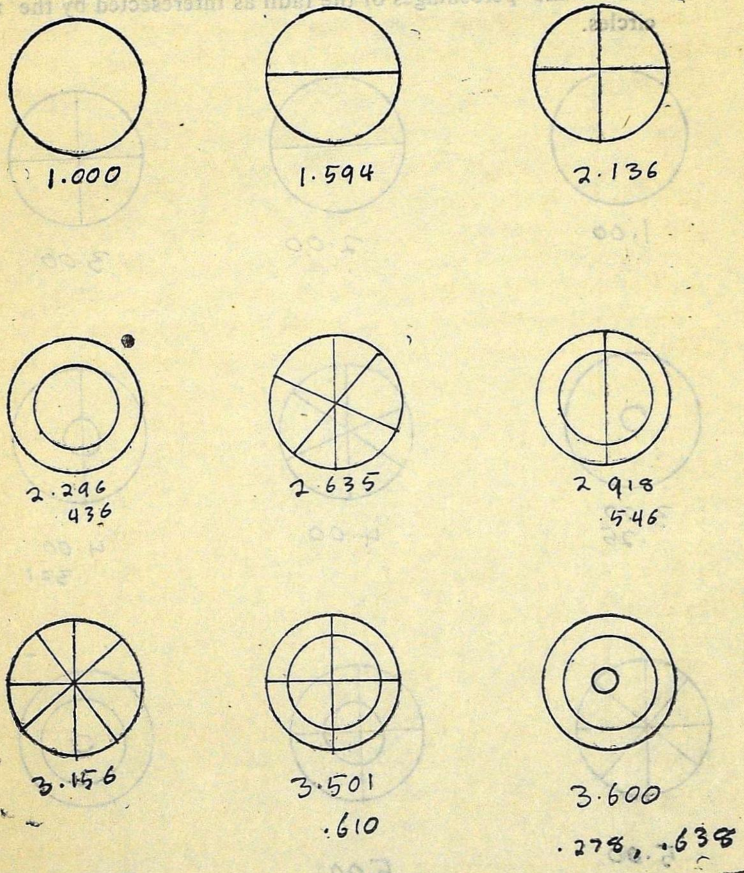
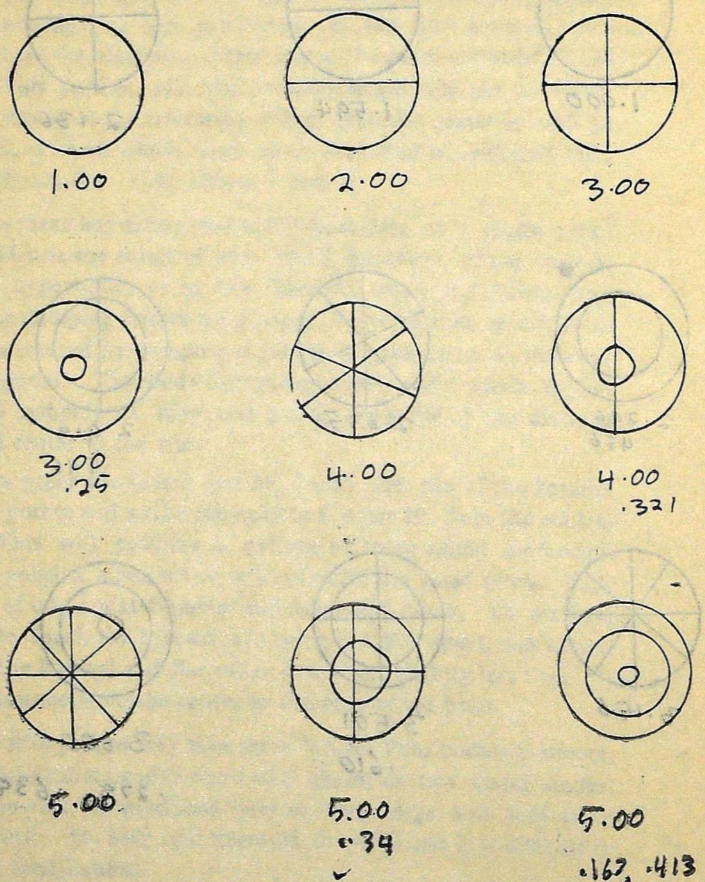


CHART II

Nodal Patterns of a Harmonic Drum
from Raman

N. B. : In Charts I and II, the first number under an individual diagram is the relative frequency of the mode. The remaining numbers refer to the percentages of the radii as interesected by the nodal circles.



Partial three is not used in the standard repertoire of drumming, possibly because it requires at least two damping points, and is difficult to produce rapidly. Also, I have reason to believe that its availability is unsuspected by the average drummer. Partial four is available and used in both Tabla and Mrdanga. In Tabla, it is produced by damping at the exact center of the load, and striking on the area between spot and ring. In Mrdanga it is sometimes obtained with the stroke known as "Araichapu", in which case the damping is done in a line straight across the center of the head, using the fourth finger and the edge of the palm immediately below this finger. In both cases, the nodal pattern is probably that of the first of the diagrams below illustrating the 4.00 frequency, that is, the mode with three nodal diameters.

Partial three, as can be seen from the diagrams, gives a fifth above the second partial, or a twelfth above the fundamental. In practice, a little of this tone can be heard when partial two is played, this being more clearly heard in Tabla as is to be expected from the thicker head and the larger and stiffer marginal ring of Mrdanga. It is, however, possible to produce this tone in isolation, using the second finger for striking and the backs of the first knuckles of the first and fourth fingers to damp the head at appropriate points at the edge of the karanai.

R. N. Ghosh, in *Note on Musical Drums*, gives us a mathematical description of the form taken by the karanai, according to his own calculations. Mr. Ghosh worked out the partials of a hypothetical drum head in which the karanai varied inversely as the first and second powers of the distance from the center, (that is, r^1 r^2). He found mathematically that the karanai varying inversely as r^2 fulfilled the necessary requirements of giving partials fitting the so-called "normal harmonic series", and incidentally "disturbing the absolute pitch", that is lowering the frequency of vibration of a loaded membrane as compared to an unloaded one.

B. S. Ramakrishna gives further technical information, in the process denying the validity of the findings of Ghosh, as described above, and those of K. N. Rao. The essence of Mr. Rao's article seems to have been misunderstood by Mr. Ramakrishna.

Rao postulated karanais of various shapes, which, roughly speaking, are finite and infinite cones, covering the entire surface of the drumhead, and proved that such karanais are *not* what is needed to produce the effects actually observed.

Ramakrishna begins by saying: "C. V. Raman has noted (*sic*) that the first nine modes of vibration given only five different (approximately) harmonic overtones, the second, third, and fourth resulting from certain more or less degenerate modes of vibration."

The term "degenerate," as used in acoustical physics, refers to the property of two *modes* of vibration having the same *frequency* of vibration, despite the illusion of dissimilarity one gets when observing the pattern of vibration visually.

The load has a small amount of stiffness, which tends to raise the frequencies of the modes above their theoretically appropriate places. This is particularly true of the higher ones.

Most important of all Ramakrishna mentions the readily observable fact that "The enclosed air in the shell modifies the frequencies of the various modes differently. The fundamental frequency is always raised by the added stiffness of the air" (enclosed within the shell of the drum). As a matter of fact, it can be seen in a Mrdanga or Tabla that the strokes Dim and Di respectively, the open strokes, give pitches a major seventh belwo the first-harmonic strokes, such as Tom, Tin, etc. This is about 10% too high as compared with a theoretically harmonic drum head.

The calculations of Ramakrishna further indicate that the modes with only nodal diameters are not affected, but one-circle and two-circle modes are affected, if the wave lengths of their frequencies are large as compared to the length of the drum shell. The practical application of this is to make the shell for a low-pitch drum longer than that for a high-pitch drum, as is in fact done.

"The outer ring or flap tends to suppress the modes having appreciable displacement underneath (*i.e.*, those modes which have a number of nodal circles). In practice, this is used to elicit a typical (almost metallic) tone when struck.

Ramakrishna describes his method of generating the various possible modes of vibration in a harmonic drum head as follows : Above the drum, a loudspeaker is suspended, with the possible addition of a funnel shaped tube, which can be used to focus the sound at a given spot on the head, when such careful direction is needed. The speaker is driven by a continuously-variable frequency-generator, and chalk powder is sprinkled on the drum head. The powder will collect along the nodal lines and the circles when the oscillator gives out a frequency at which the head is capable of vibration. By reading the scale on the oscillator, the frequencies producible by the head can be read directly, and the various nodal patterns for each frequency can easily be measured. Photographs of the nodal patterns are given in the article. They are much like those in Raman's articles, although of course somewhat clearer.

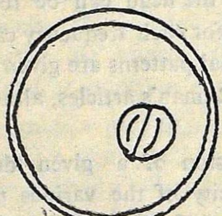
Increasing the tension of a given drumhead forces more nearly perfect harmonicity of the various partials, to a certain extent. Probably truly perfect haromnicity is possible only in a truly two-dimensional membrane, which is of course impossible, or with a rather complex pattern of distribution of the karanai, yet to be discovered.

Ramakrishna has verified his supposition that it is the air trapped within a drum shell which is responsible for the great rise in the frequency of the fundamental, by experiments with a Tabla in which the bottom has been cut out. In the case of such a drum, the fundamental is lowered to its theoretically appropriate place, and the other partials remain essentially unaffected.

I cannot say why a drum of the Tabla type should necessarily be built with a closed bottom but there is no doubt some very good reason. I have not had the opportunity to test such a drum, but it would certainly be worth the attempt, if only for the reason that the stroke Di would automatically be more usable. As it is now, this stroke, since it gives the low seventh, can be used freely in solo work, but in accompanying voice or a melodic instrument it can only be used when " low " Ri or Ni are being sung or played by soloist. Lowering this stroke to Sa, the tonic, would allow its use at any time in the performance, although admittedly removing from the repertoire of drum strokes a pitch otherwise unavailable.

Mr. Ramakrishna has also done an extensive mathematical study of the acoustic of the Baya in his article *Modes of Vibration of the Indian Drum Dugga or Left-Handed Thabala.* Actually, Dugga is a specialized form of Baya; Dugga is not at all the proper name for the left member of the Tabla. However, the remarks below can well be applied to any drum with an asymmetrical load.

The normal mode of vibration, as determined by the chalk-dust experiment described above, is as follows:



As can be seen this pattern consists of one nodal line and two nodal semi-circles. In actual practice, only the fundamental of this drum is used, the frequency being varied by increasing or decreasing the pressure supplied by the heel of the hand, which, in playing, rests upon the unloaded portion of the head, and pushes or slides toward the spot.

This kind of drum is nevertheless capable of vibrating in several modes. The modes are "slightly perturbed versions of the symmetrically loaded right-hand Tabla, the nodal circles becoming slightly elliptical and the nodal diameters slightly curved...", "...the nodal patterns are sharply formed on the loaded region which contains the greater part of the energy of vibration".

Ramakrishna's experiments show that the touch of the heel of the left hand tends to cause the nodal patterns to resume the symmetry of those of the right-hand Tabla, or of the Mrdanga.

Part Four: *Addenda*

The following information was obtained in informal discussion sessions with T. Ranganathan, Wesleyan University.

Some drummers, in an effort to obtain a more permanent karanai, will lay down a ground coat of hide glue, and mix the drum paste with a high proportion of rice. This, of course, gives a perfectly solid spot, with a very dead tone, but does afford the desired permanence.

Many drummers keep an extra drum nearby during a performance, as there is a great likelihood of their completely shattering the karanai of the first drum during a long performance.

Regarding the straws used in Mrdanga: if they are used entire, that is, not split into quarters as they should be, the tone actually becomes too live, with resulting indistinctness of some strokes in rapid playing. About 30 years ago Mrdanga style was somewhat different from what it is now: not so many "dead" strokes such as Ki ta tha ka, etc. were used, and there was much more use of Chapu and Araichapu. The overall effect of this style was that of more precision and clarity. The more recent style is more "showy", and uses a number of extremely rapid "filler patterns." The drums used in the earlier style were adjusted appropriately, having about 1/8 inch more of the head showing between karanai and reppai (the upper ring). Not only was the overall tone clearer, but it was easier to obtain the fourth partial, (giving high Sa), which is now rather difficult to produce on Mrdanga, although it is quite freely used on Tabla (see chart 2, diagrams of 4.00 frequency). As is to be expected, the more modern style of drumming produces a muddy result if this type of drum is used.

The right-hand head of the Pakhawaj has a comparatively small superposed ring, proportionately like Tabla. As I have never seen this instrument, I judged from recordings that it was very large, but have been told that it is only a little larger than Mrdanga despite its much lower pitch.

In preparing a new karanai, the worker sometimes finds it necessary to add a bit of water to the paste, so as to avoid the necessity of adding more rice, thereby stiffening the mixture too far. My experiments indicate that unless the rice is cooked for an extremely long time, far too much gum will remain, and it will be absolutely necessary to add a tiny amount of water.

In making the left-hand head of Mrdanga, the two upper layers, which will eventually become rings, are stretched with four ropes, dried in the sun, and cut to proper ring-size. Only then is the full (goat-skin) head attached. This is tied in at four points with short pieces of raw-hide, and the entire assembly re-stretched. In order to prevent the goat-skin from sticking to the shell, its underside is coated at the rim with castor oil. This two-step process is required to keep the full head from being too tight.

Tamil Names for Parts of Mrdanga

VALAN DALAI : Right head.

EDAN DALAI : Left head.

MŪṬṬU : Skin head.

KARAṆAI : Black spot (on the right head).

REPPAI : Rim or ring around the black spot; term also applied to the rim on the left head.

PINNAL : The braiding around the heads.

VĀRU : Straps.

PUḶḶU : Wooden peg used for: (1) tuning the head and (2) to tighten head by inserting under vāru.

KALLU : Heavy black stone used (1) to hammer for tuning and (2) to polish the black spot during the process of fixing karanai.

ŚORU : Wet compound of cooked rice and slag.

KIṬṬAM : Slag (solid or raw).

KUCCI : Straws under reppai.

RAVAI : Coarse wheat flour.

THAṆṆI : Water.

KAṬṬAI : Shell.

PILĀ MARAM : Jack-fruit wood.

PILĀ KAṬṬAI : Shell turned out of Jack-fruit wood.

MARUNDU : Powdered (fine) slag ("medicine")

Bibliography

Proceedings of the Indian Academy of Sciences: Section A.

Volume 1. Oct. 1934 pp. 179–188, 5 pp. illus.

Raman: *The Indian Musical Drums*

Volume 7 Feb. 1938 pp. 75–84.

Rao, K. N.: *Theory of the Indian Musical Drums*

Physical Review:

Volume 20. 1922, pp. 526–527.

Ghosh: *Note on Musical Drums*

Journal of the Acoustical Society of America:

Volume 26. July 1954, pp. 523–529.

Ramakrishna and Sondhi: *Vibrations of Indian Musical Drums regarded as Composite Membranes*

Volume 29. Feb. 1957 pp. 234–238.

Dugga or Left-handed Thabala

Volume 30. March 1958, pp. 191–196.

Sarojini and Rahman: *Variational Method for the Vibrations of the Indian Drum.*

THE TEACHERS' COLLEGE OF MUSIC

(*Recognised by Madras Government*)

MUSIC ACADEMY, MADRAS

Principal & Professor of Vocal Music—Sangita Kalanidhi Mudicondan C. Venkatarama Iyer.

Professor of Vocal Music—Smt. T. Jayammal.

Lecturer in Theory & Pedagogy— Smts. M. Sitamma

Model School Teachers—Vidwans P. Ramachandran and B. Krishnamurti.

Correspondent—Dr. V. Raghavan.

Instruction is imparted here to pupils not only in theory and practice of Indian Music, but also in the correct and approved methods of teaching music. The trained pupils will be competent to teach at least the School Final Class. There are specially qualified Teachers for Practical Music, Theory and Pedagogy, and Model Classes respectively.

The Training Class is of the duration of one year of three terms, and for the present, is confined to Vocal Music only. The working hours of the College are 11 A.M. to 4 P.M.

The fee for the whole course is Rs. 50–if paid in advance—or Rs. 6 for each of the nine months comprising the whole course.

Scholarships and fee concessions are available. At the end of the course an examination will be held and diplomas awarded to successful candidates. The first in rank will also get the Raja Annamalai Prize.

Persons of both sexes are eligible for admission. Only those candidates whose proficiency in music is up to the Intermediate standard of the Madras University are ordinarily admitted. Preference is however given to those who are already employed as Music Teachers. Applications for admission shall be in the prescribed form. The final selection of candidates for admission will be made by a committee before whom the candidates shall present themselves on such days as may be notified.

Prospectus, syllabus and admission form will be sent on receipt of postage stamps for the value of 25 nps.

The Model School coaches for Govt. Technical Examinations in Music, Lower and Higher.

SPECIAL CLASS for one year for advanced students is conducted by Sri Mudicondan C. Venkatarama Iyer.

CLASSICAL BHARATA NATYA SCHOOL is also separately conducted by Smt. T. Balasarasvati in the Academy.

The Correspondent, The Teachers' College of Music,

THE MUSIC ACADEMY,

Royapettah **Madras-14.**

The Music Academy Series

Sangita Sudha of King Raghunatha of Tanjore, Sanskrit (Out of stock)	Rs.	2—00
Chaturdandi Prakasika of Venkatamakhin, Sanskrit	„	2—00
„ Tamil (Out of stock)	„	2—00
Sangita Sara Sangrahamu, Telugu	„	1—00
Sangita Saramrita of King Tulaja of Tanjore, Sanskrit (With exhaustive English Introduction)	„	3—00
Kritis of Pallavi Doraiswamy Iyer in Notation (Out of stock)	„	1—00
Kritis of Mysore Sadasiva Rao in Notation	„	2—00
Summary of Raga Lakshanas	„	1—00
Rare Compositions of Patnam Subrahmanya Iyer & others	„	3—00
Abhinaya Sara Samputa (2nd Edn.)	„	2—50
Abhinaya Navanita „	„	2—50
Javalis in Notation	„	1—50
Sangita Sampradaya Pradarsini, Pts. I & II	each	6—00
Chidambara Bharati's Songs		2—00
Prahlada Charitra Kirtanas		2—00

Printed at the Bharati Vijayam Press, Venkatachala Chetty St., Triplicane, Madras-5 and published by Dr. V. Raghavan for the Music Academy, No. 115-E, Mowbrary's Road, Royapettah, Madras-14.